



PLAYBOY'S

Leading Ladies



FROM MM TO BO—
A SPECIAL COLLECTOR'S EDITION

*a*s long as man has been on earth, he has been fascinated by woman. Eve, we assume from the Biblical version of creation, was doing quite all right as a charmer without benefit of serpent or apple; they just added a little extra, and fatal, titillation. Of course Eve didn't have much competition for Adam's attentions, which is more than one can say for the charmers of today: There are literally millions of beautiful women of all shapes and sizes and colors all over the world.

Some, though, are special, and apparently there have always been outstanding beauties — ones men worshiped, even died for. Helen of Troy and Cleopatra come to mind from the tales of antiquity, and they have had many sisters down through the centuries, from the legendary (Guinevere, Isolde) to the historical (Madame DuBarry, Lady Emma Hamilton). The reputations of the earliest sex goddesses, if such we may call them, were made by word of mouth or through the efforts of painters, sculptors and poets. That was true, in fact, until the 19th Century, with the development of the camera. Many artists captured on canvas the mystique of beautiful women; visitors to the Louvre in Paris and the Prado in Madrid today still marvel at the magnetism exerted by da Vinci's Mona Lisa and Goya's Maja Desnuda, to name but two. Sometimes, historians tell us, the likenesses weren't too good. The most famous example is Hans Holbein's portrait of Anne of Cleves, which inspired Henry VIII to import her to England as a kind of 16th-Century mail-order bride. He took one look at the lady in person and, or so he claimed, refused to consummate the union because she was so ugly.

As communication techniques improved, starting with the invention of the printing press, famous beauties became *more* famous. Many of the best publicized were actresses: Nell Gwyn, the favorite mistress of Charles II; Lily Langtry, said to have performed like services for Edward VII when he was Prince of Wales; Ellen Terry and Sarah Bernhardt. Mrs. Langtry was one of a set of women of the Victorian era known as Professional Beauties; inexpensive copies of their likenesses, displayed in shop windows and sold in large quantities, were rather like miniature predecessors of the posters of the present day.

Then came the movies and the creation of a whole new class of idol, the sex star. By the Twenties, not hundreds or thousands but millions of moviegoers had been converted into ardent fans of Gloria Swanson, Pola Negri, Theda Bara, Nita Naldi, Louise Brooks, Joan Crawford and other celluloid celebrities. Though in those pre-talkie days they were mute, they did move, and were obviously living, breathing and sexually fascinating women. As Swanson herself declaimed in a line from *Sunset Boulevard*, much later: "We didn't need dialog. We had *faces!*"

Like Swanson, who was the most durable of the lot, nearly all the leading ladies of that era were brunettes. An exception was Clara Bow, the redheaded It Girl who used to tool around Hollywood in an open roadster surrounded by seven chow dogs; the color of their coats exactly matched her tresses. But with the arrival of Jean Harlow in the Thirties, gentlemen began to prefer blondes: Marlene Dietrich, Mae West, Carole Lombard, for instance. As one observer remarked: "If I had a nickel for every bottle of peroxide sold in Hollywood this year, I'd be rich."

By the outbreak of World War Two, the movie theater was firmly established as the leading temple for lovers of feminine pulchritude. A movie screen was too big to pack in a duffel bag, however, and when Johnny Doughboy went off to war he had to content himself with something portable. Enter the pinup. Millions of pictures of Betty Grable, Rita Hayworth and Jane Russell, the Big Three of the pinup era, graced lockers, barracks and even foxholes all over the world. As William Dean Howells once noted, in an entirely different context: "They were Americans, and they knew how to worship a woman."

Although many postwar sex symbols continued to come from the cinema — brunettes Elizabeth Taylor and Ava Gardner, blondes Marilyn Monroe and Jayne Mansfield are obvious examples — the advent of television provided an entirely new medium, one that could confer instant fame. The faces of Charlie's original Angels — Farrah Fawcett-Majors, Kate Jackson, Jaclyn Smith — were arguably the most familiar in the United States within weeks of their debut on the tube. Still other lovely ladies became known through their appearances on magazine covers or in lavish ad campaigns; posters of the Supermodels, led by Cheryl Tiegs and Susan Anton, sold nearly as well as those of TV stars.

During the past quarter-century, there has been another home — beside the movie theater, the television set, the poster emporium — for contemporary beauties. That home is in the pages of *PLAYBOY*, the magazine that brought the public its first close look at Marilyn Monroe and has continued, as it enters a new decade, to unveil her successors — starting with the first sex goddess of the Eighties, Bo Derek. *PLAYBOY* is proud to have introduced such leading ladies as Bo, Margot Kidder and Valerie Perrine, and to have kept pictorial tabs on the careers of Ann-Margret, Brigitte Bardot, Raquel Welch and other objects of adulation. In *PLAYBOY* you *expect* to see the best of the most beautiful, and we promise to continue living up to that expectation. Meanwhile, we invite you to relive in this book some of the greater moments of our past pictorial coverage. Gentlemen, may we introduce *PLAYBOY's* Leading Ladies!

— The Editors of *PLAYBOY*

PLAYBOY'S
Leading Ladies



A PLAYBOY SPECIAL PUBLICATION

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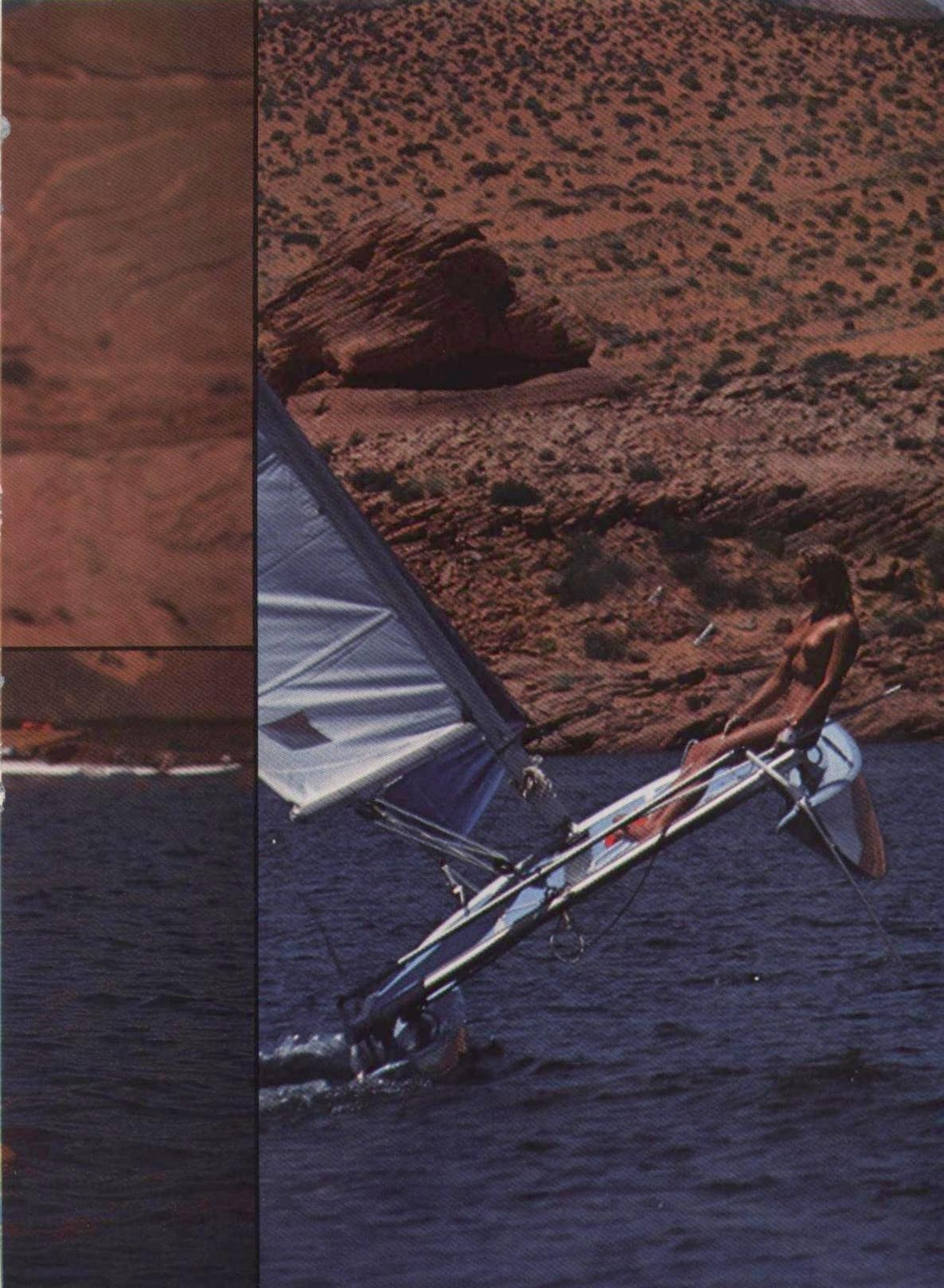
Bo Derek

"The first sex goddess of the Eighties," someone called her. We had predicted that status for Bo Derek in "Sex Stars of 1979," which went to press before the (to everyone else) surprising success of her first starring vehicle, "10". We were lucky; we'd seen a preview. In March 1980 we featured Bo on our cover and, inside, in a 12-page pictorial shot by her director/lactor/photographer husband John. The issue sold out almost immediately. Follow-up coverage of her visit to Japan in our August 1980 issue did almost as well. Readers seemed fascinated by the fact that Bo counts John's previous wives Ursula Andress and Linda Evans among her best friends; many hastened back to their attic archives to rediscover the pictorials Derek had executed for PLAYBOY on them in years gone by.

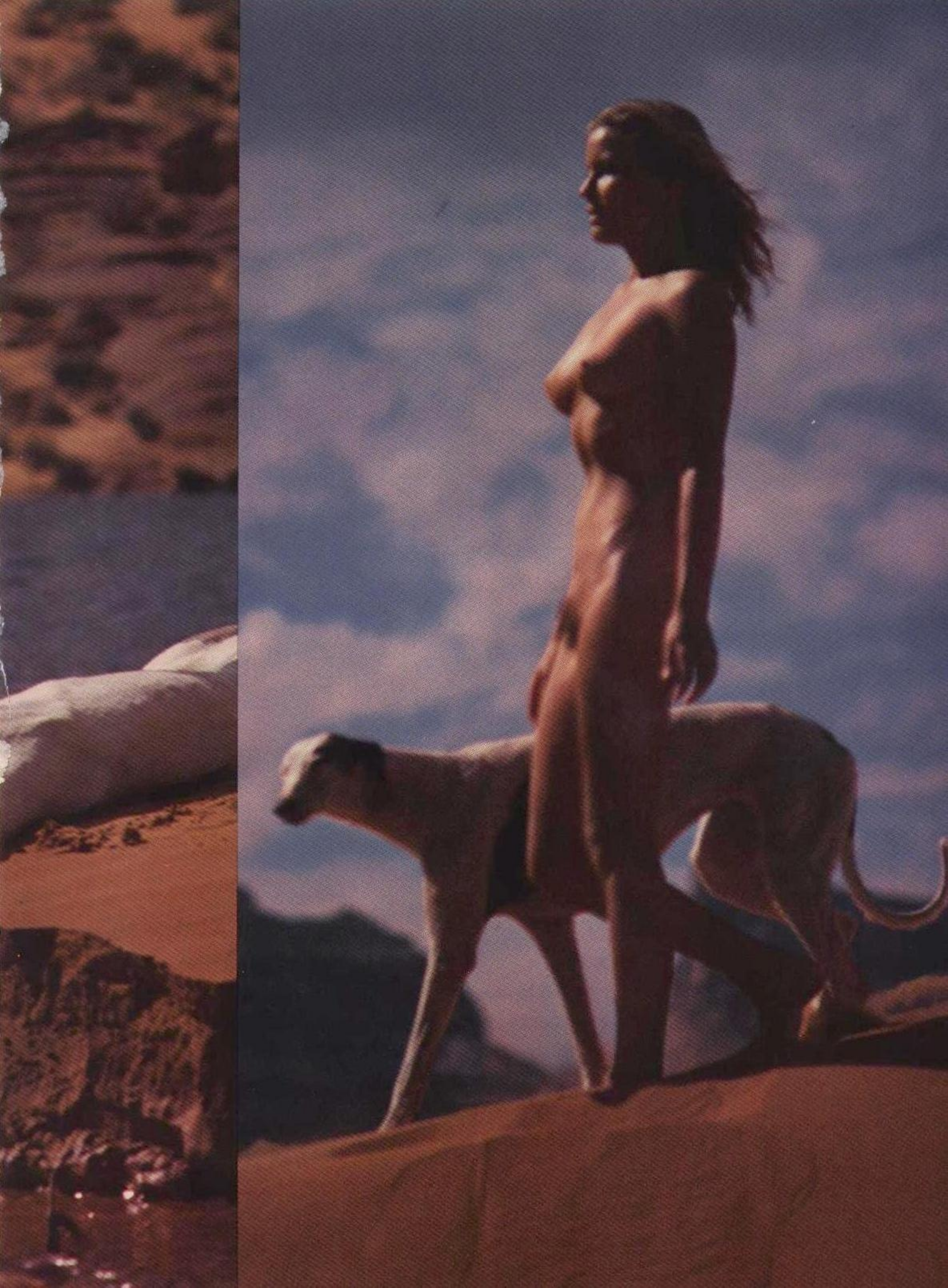


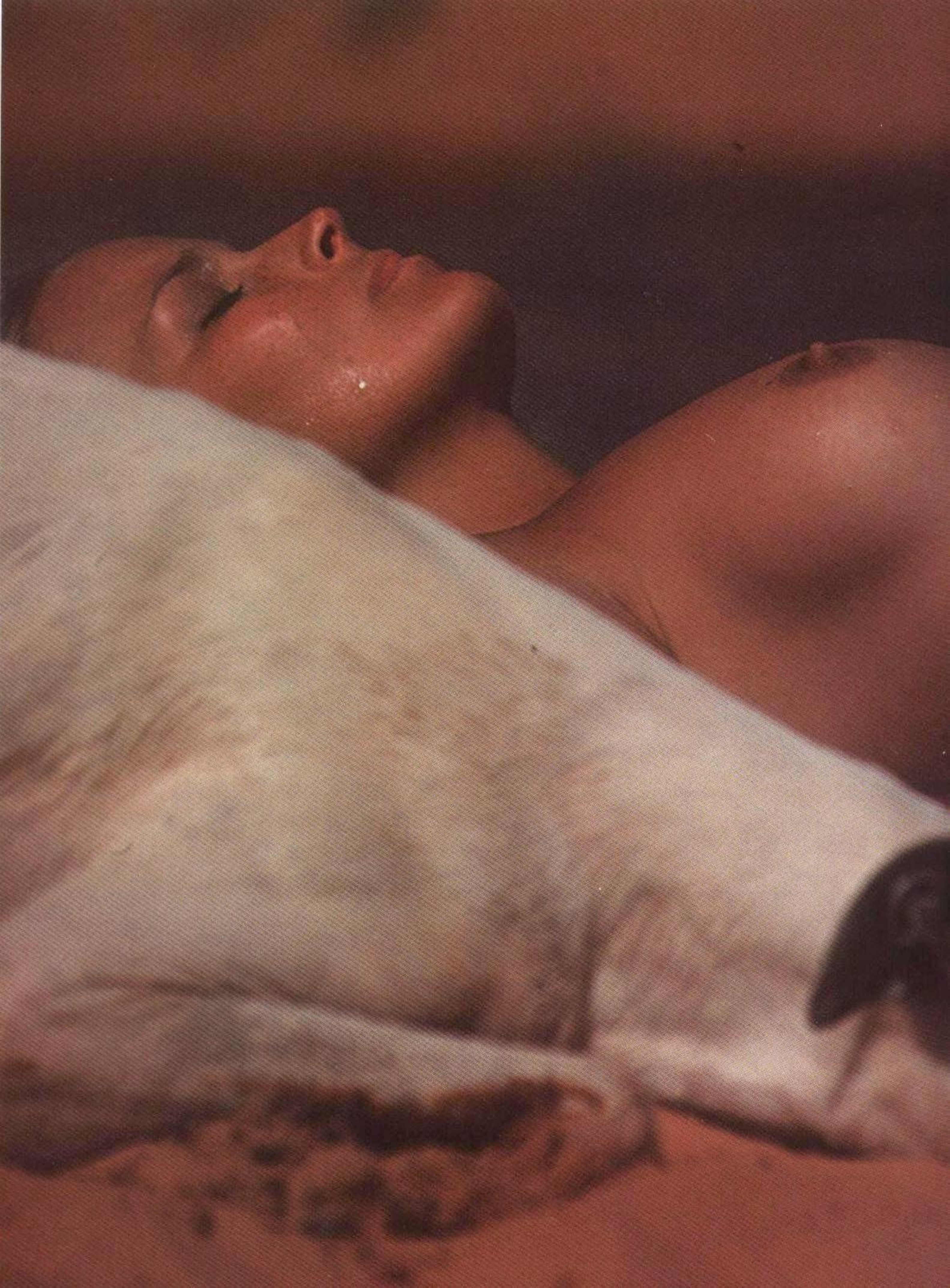












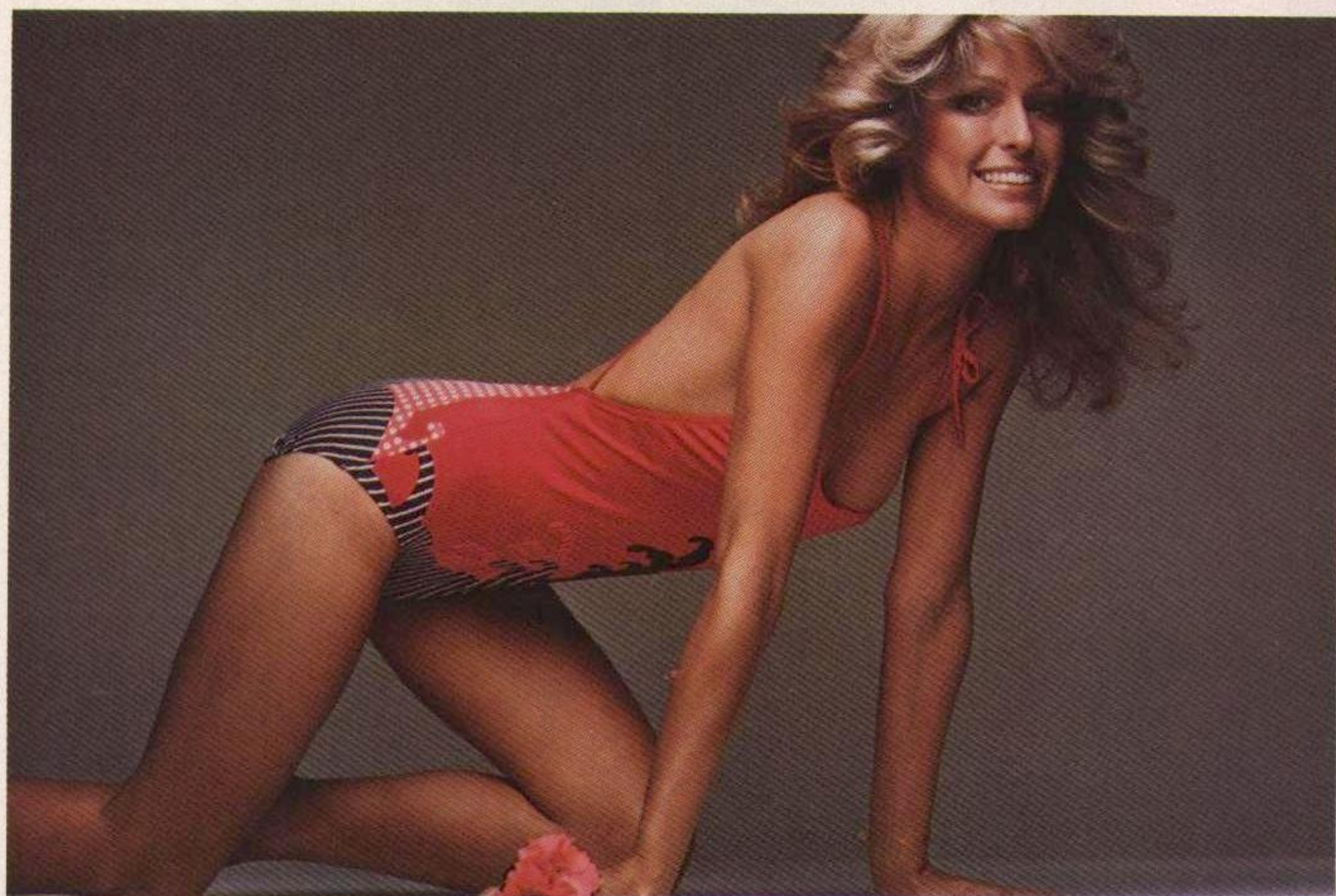
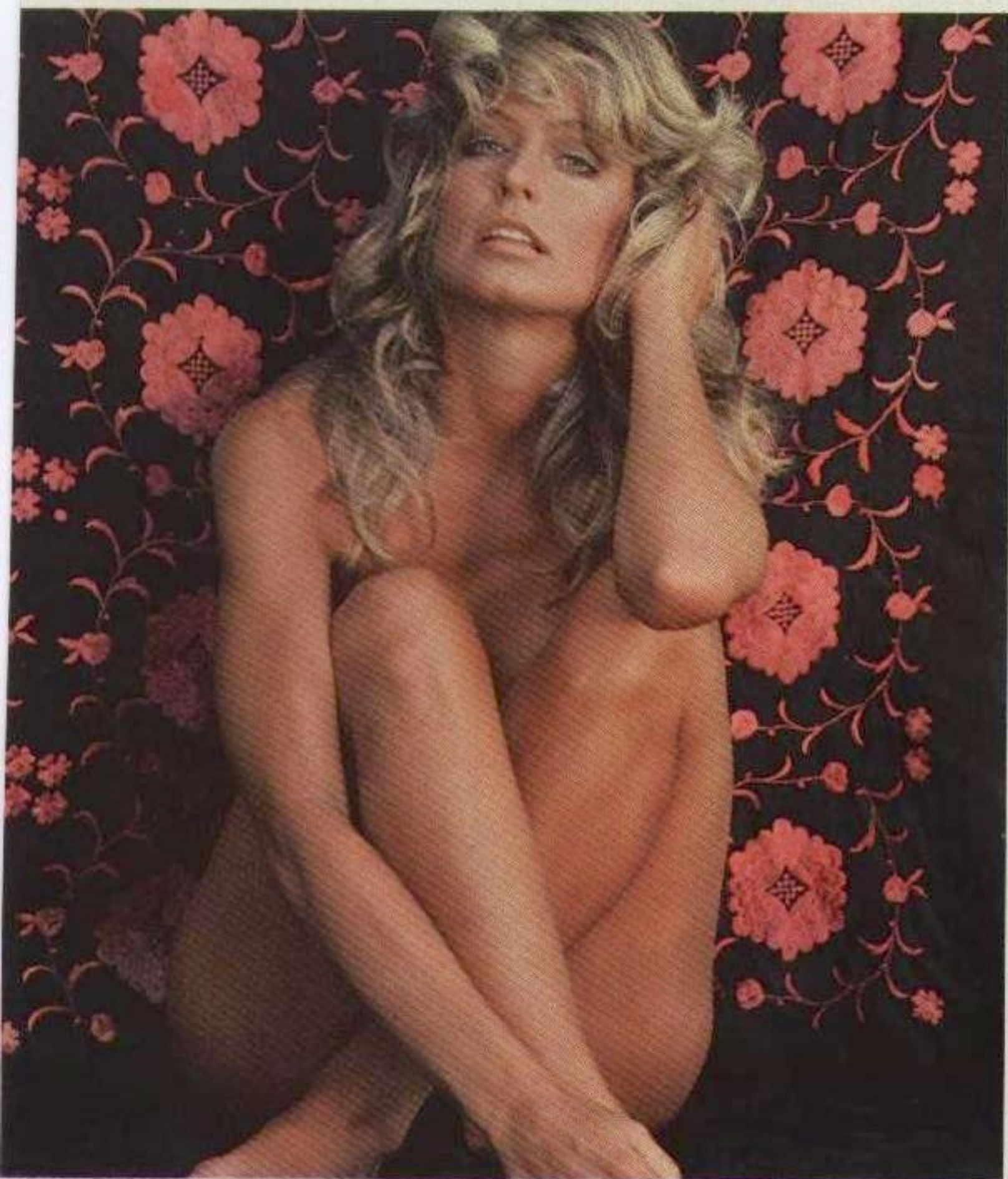


Farrah Fawcett

Seldom has the world become so crazed over one TV personality. At the height of the Farrah Fawcett-Majors mania, her photo appeared on more than 200 magazine covers around the globe. So overexposed was she that "New Times" magazine got laughs (and its own share of media attention) by proclaiming on its cover: "IN THIS ISSUE: ABSOLUTELY NOTHING ABOUT FARRAH FAWCETT-MAJORS!" As long as she was a regular on "Charlie's Angels," it held fast to a top spot in the Nielsen ratings. Her best-selling poster (see page 17) helped bring a moribund industry back to life. There were Farrah cosmetics, dolls and jigsaw puzzles; beauty-salon careers were made richer by reproducing the Farrah mane on their clients' heads. Although Farrah's movie career has not lived up to its promise (and she has shed her hyphenated union with Lee Majors), she still occupies a special niche in America's sex-goddess pantheon.

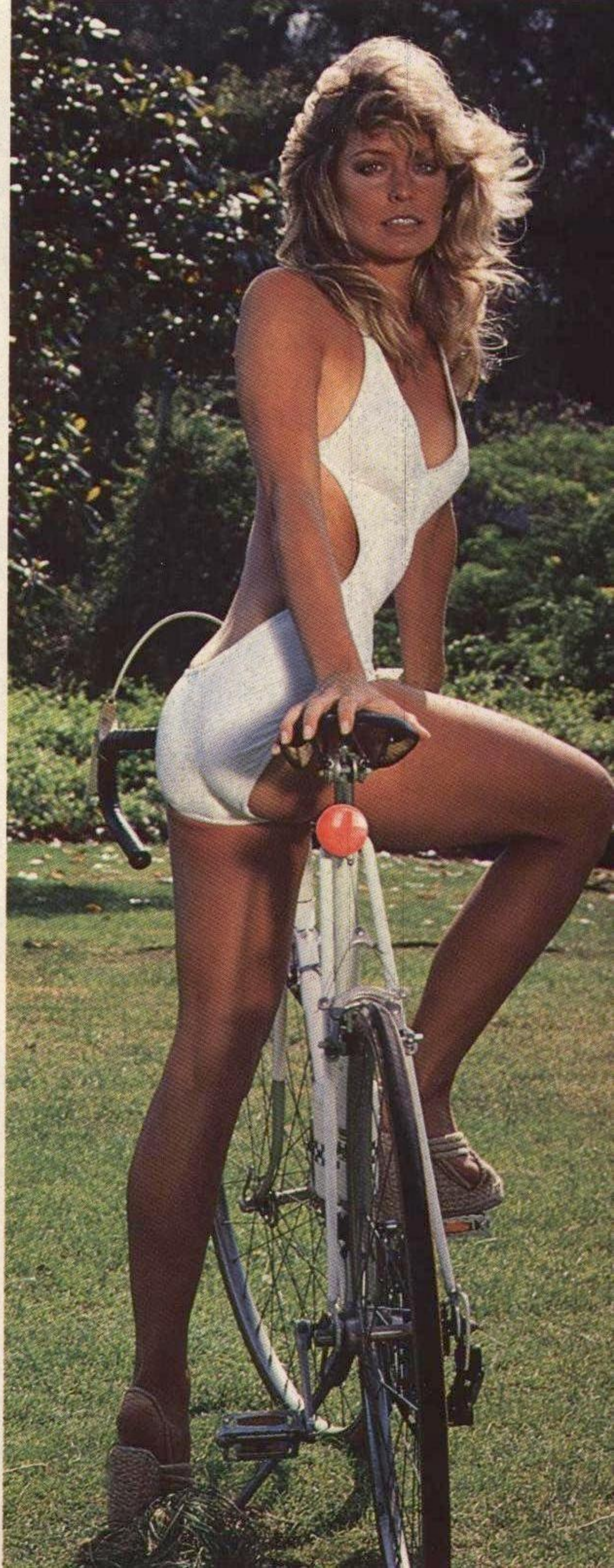






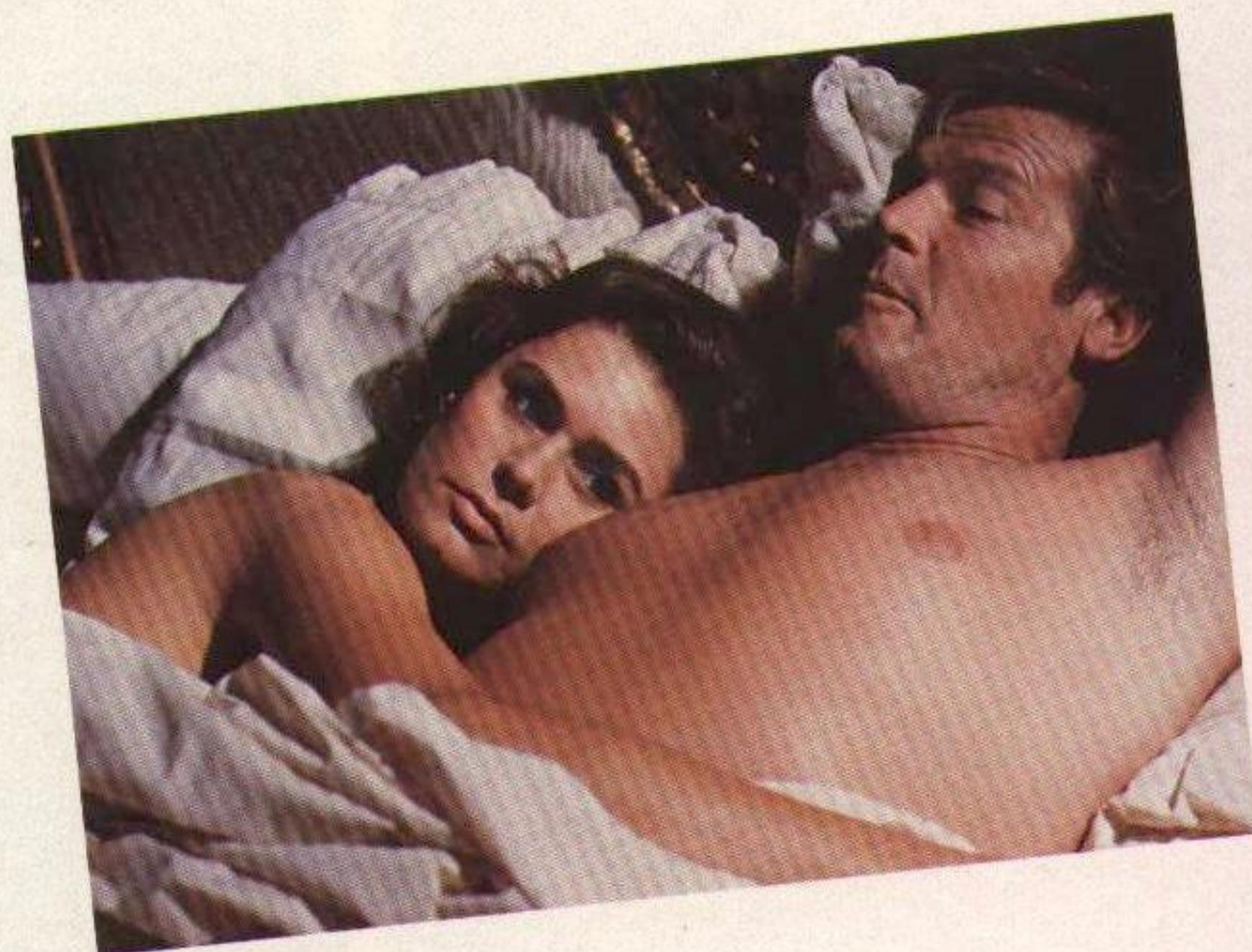






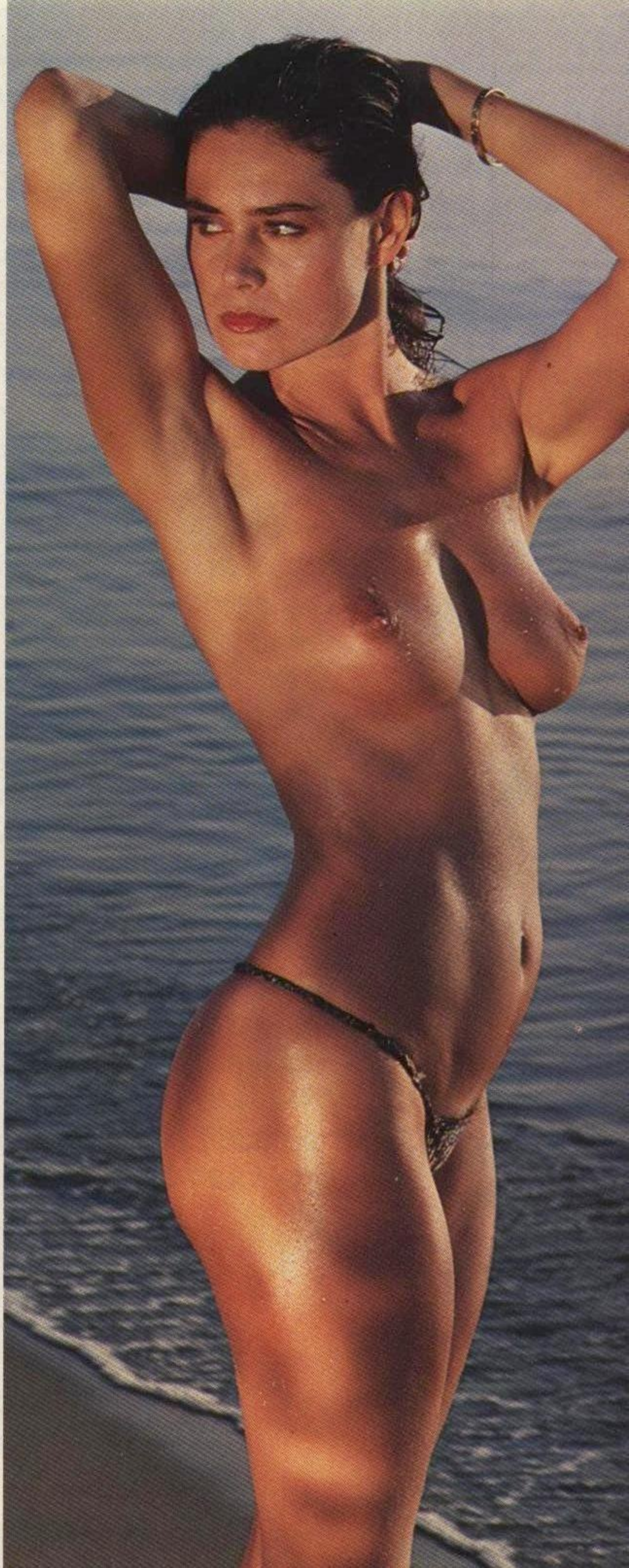
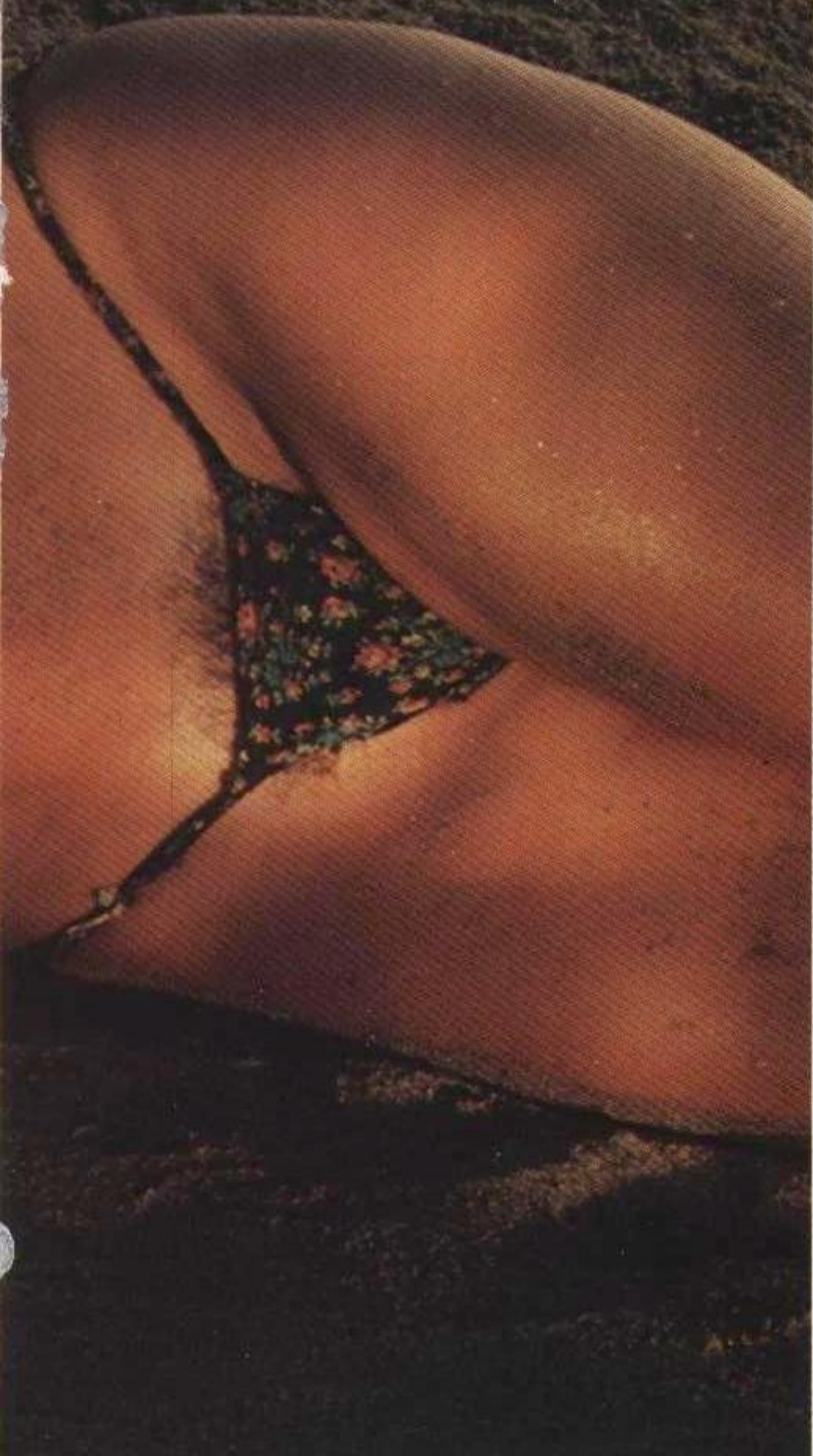
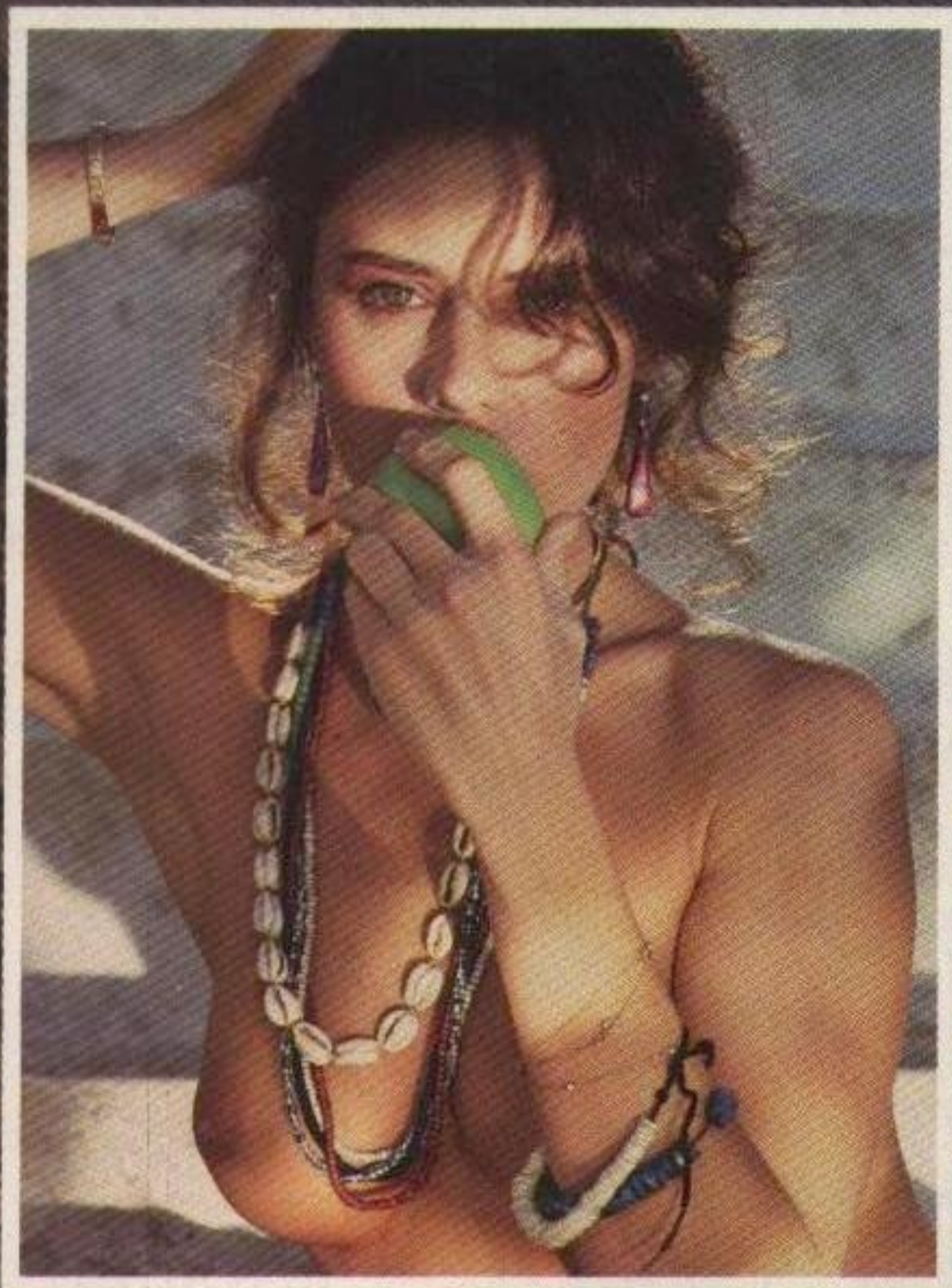
Corinne Cléry

There's something a little . . . well, guarded in the way Corinne Cléry faces the world in these photographs. She looks a bit wary, as if she couldn't quite trust any of us. Perhaps that's because (or why) she was chosen to play on screen at least two women who were really done wrong by men whom they trusted. In "Story of O," the cinematic realization of the underground classic French novel by "Pauline Réage," she plays O, whose lover donates her to an S & M chateau where women are kept enslaved and forced to submit to bizarre sexual practices. In the 007 epic "Moonraker," she's a chopper pilot who has the ill luck to be working for the villainous Drax, a creep who has her wiped out just when her romance with Roger Moore, as 007, is heating up. The erotic temperature of that film dropped noticeably after her demise.





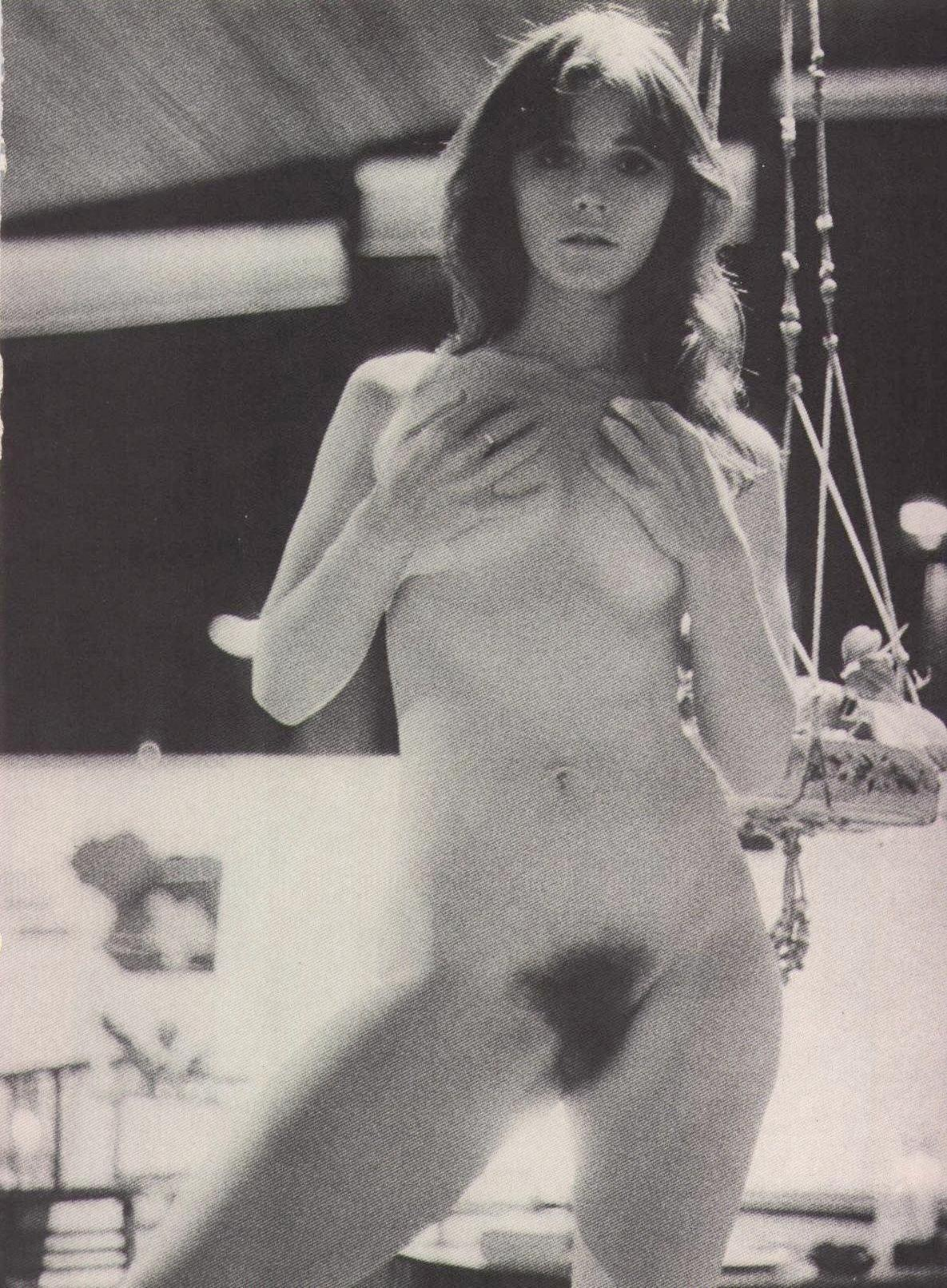




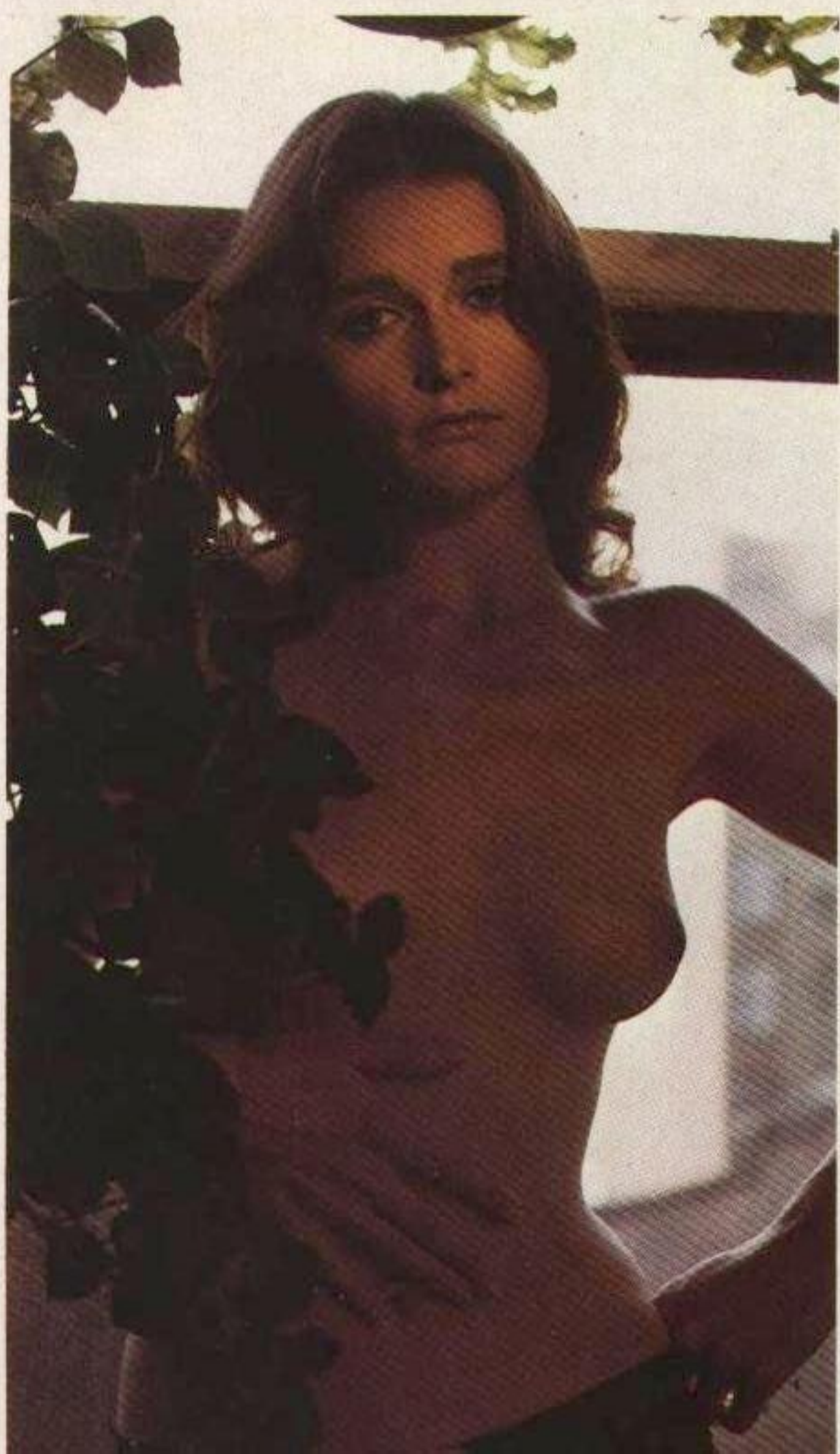
Margot Kidder

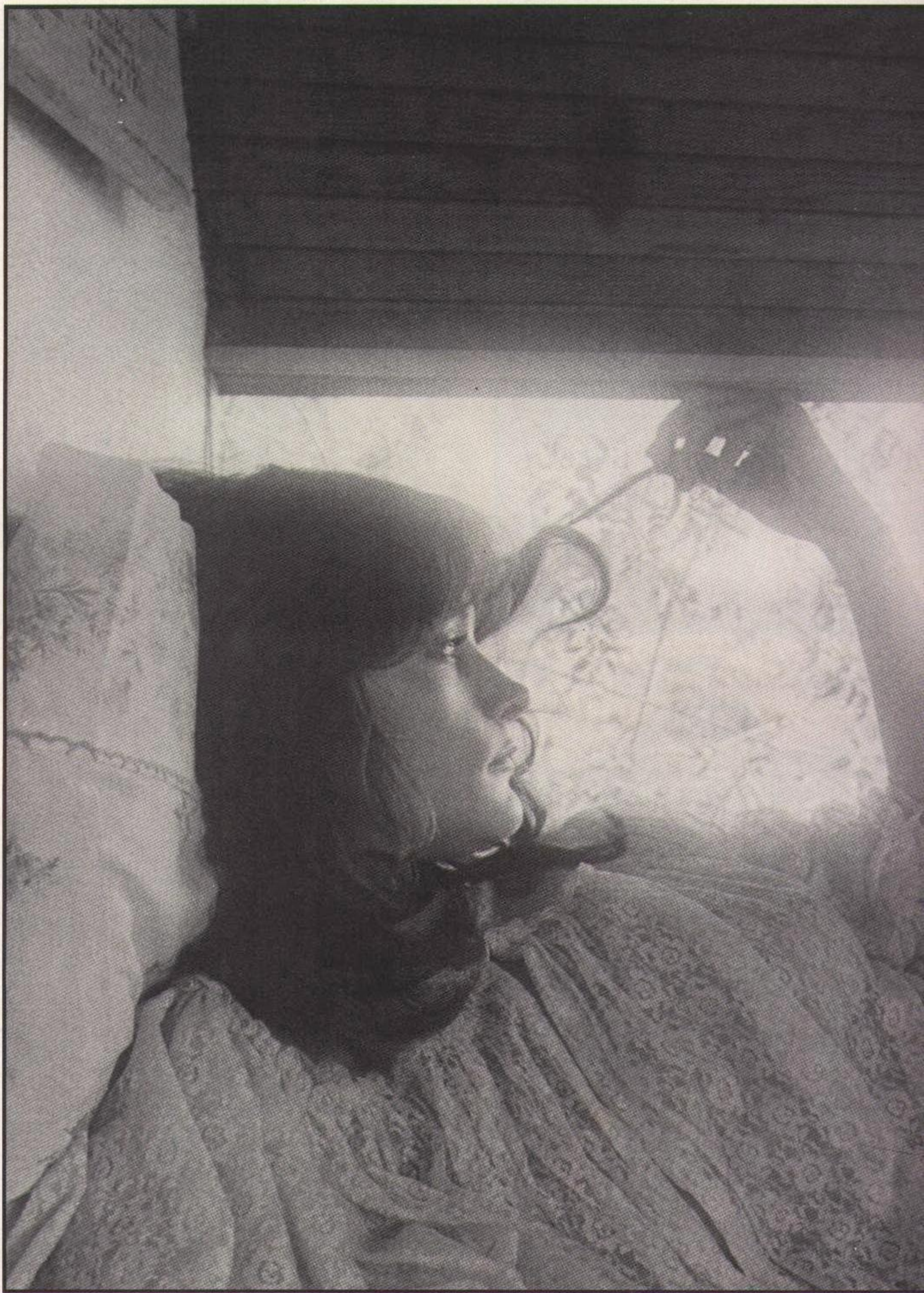
One of the film community's most candidly articulate members is Margot Kidder. Just one look at those eyes and you know she's seeing right through you; she's unusually knowledgeable about herself, too. Back in 1975, about the time she was appearing with Robert Redford in "The Great Waldo Pepper," Margot consented to pose for PLAYBOY – if she could write the copy herself. "The possibility of someone writing 'Margot has more curves than the Santa Monica Freeway' under my naked body didn't appeal to me," she said. Hmm. Some people don't trust anybody. At any rate, the feature was a great success and the text gave a preview of the kind of wit she later showed as Lois Lane in both "Superman" movies and as the center of "Willie and Phil's" ménage à trois. Married to and divorced from both novelist Thomas McGuane and actor John Heard, she now lives with her young daughter Maggie.







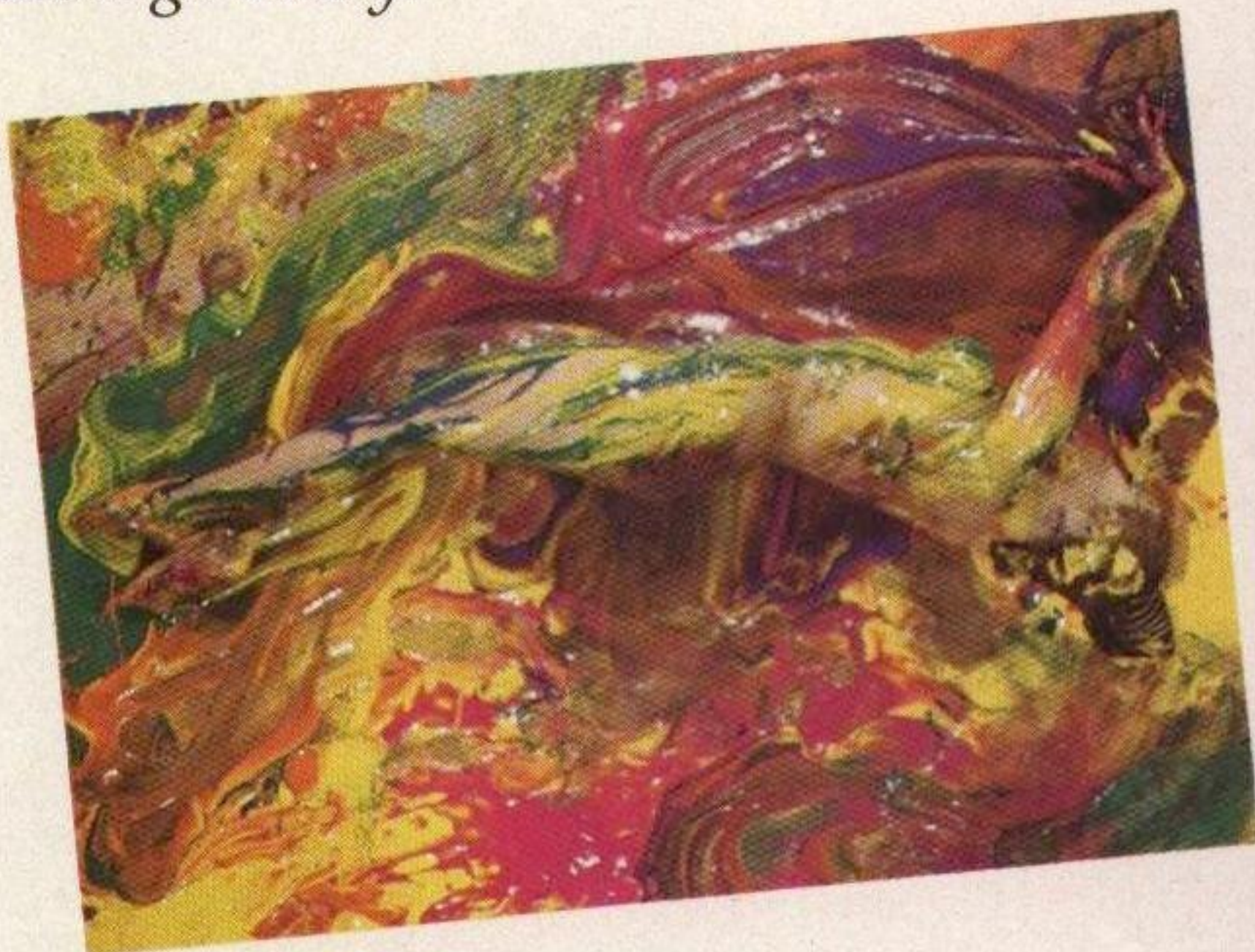






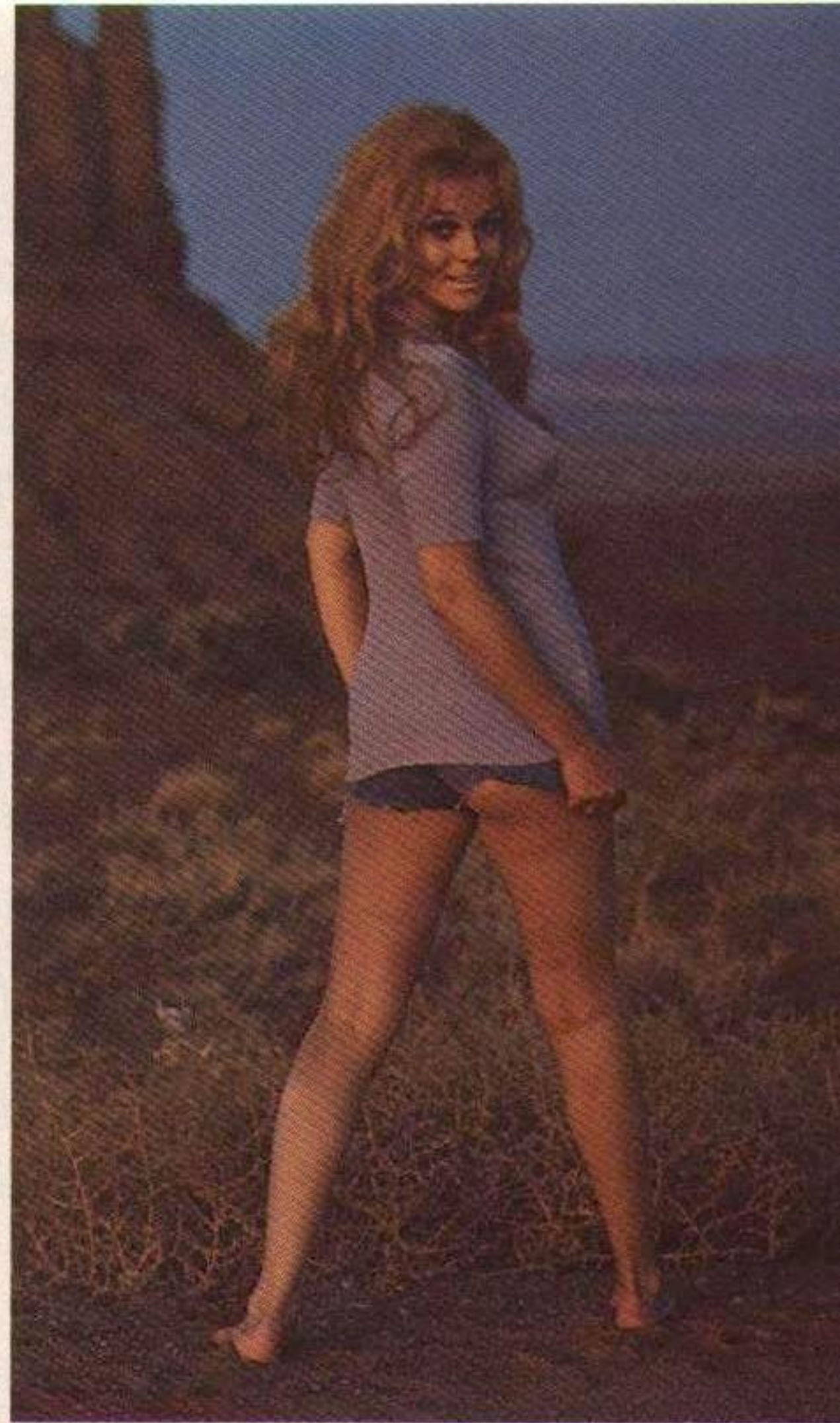
Ann-Margret

We know someone who remembers seeing – and being impressed by – a pretty and talented young thing named Ann-Margaret Olsson in the chorus line of the 1960 Waa-Mu campus variety show at Northwestern University. Success was definitely in the stars for Ann-Margret, who went on to Hollywood for roles in “State Fair” and “Bye Bye Birdie.” By 1966, though, she was still known principally as a sex symbol; she even turned into a human paintbrush for an orgiastic scene in a movie called “The Swinger” (below). Then, in 1971, came “Carnal Knowledge” and the sudden realization that Ann-Margret could act. She has since created and starred in highly praised (and popular) night-club extravaganzas in Las Vegas and elsewhere, and has added further laurels to her cinematic crown with roles in such films as “Tommy” and “Middle Age Crazy.”









Ursula Andress

Red-blooded American males lost their hearts to her the moment she emerged from the water in the first of the James Bond movies, "Dr. No." She also won the affections of John Derek, who as we all know by now has an eye for picking (and wedding) beauties.

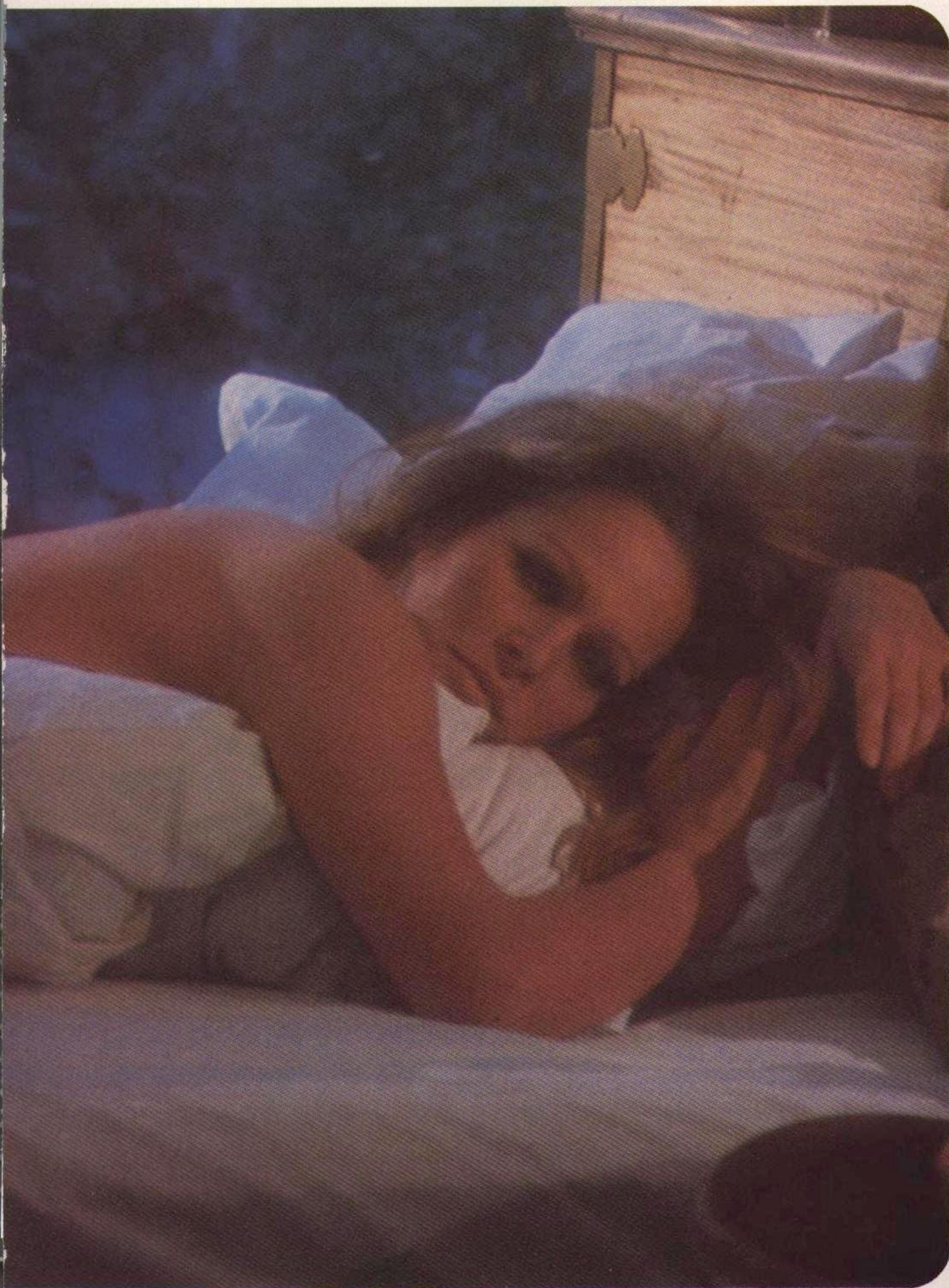
Ursula's marriage to Derek lasted four years, their friendship (and photographic relationship) longer.

There were more films and more relationships (Ryan O'Neal and Jean-Paul Belmondo come to mind) before Ursula who had left her Switzerland home for Paris at the tender age of 16 – surprised everyone by settling down with and bearing a son to actor Harry Hamlin, star of cinema's "Movie Movie" and TV's "Studs Lonigan" miniseries and 16 years her junior. The baby, she subsequently told a reporter, is the one man she'll never be able to leave.









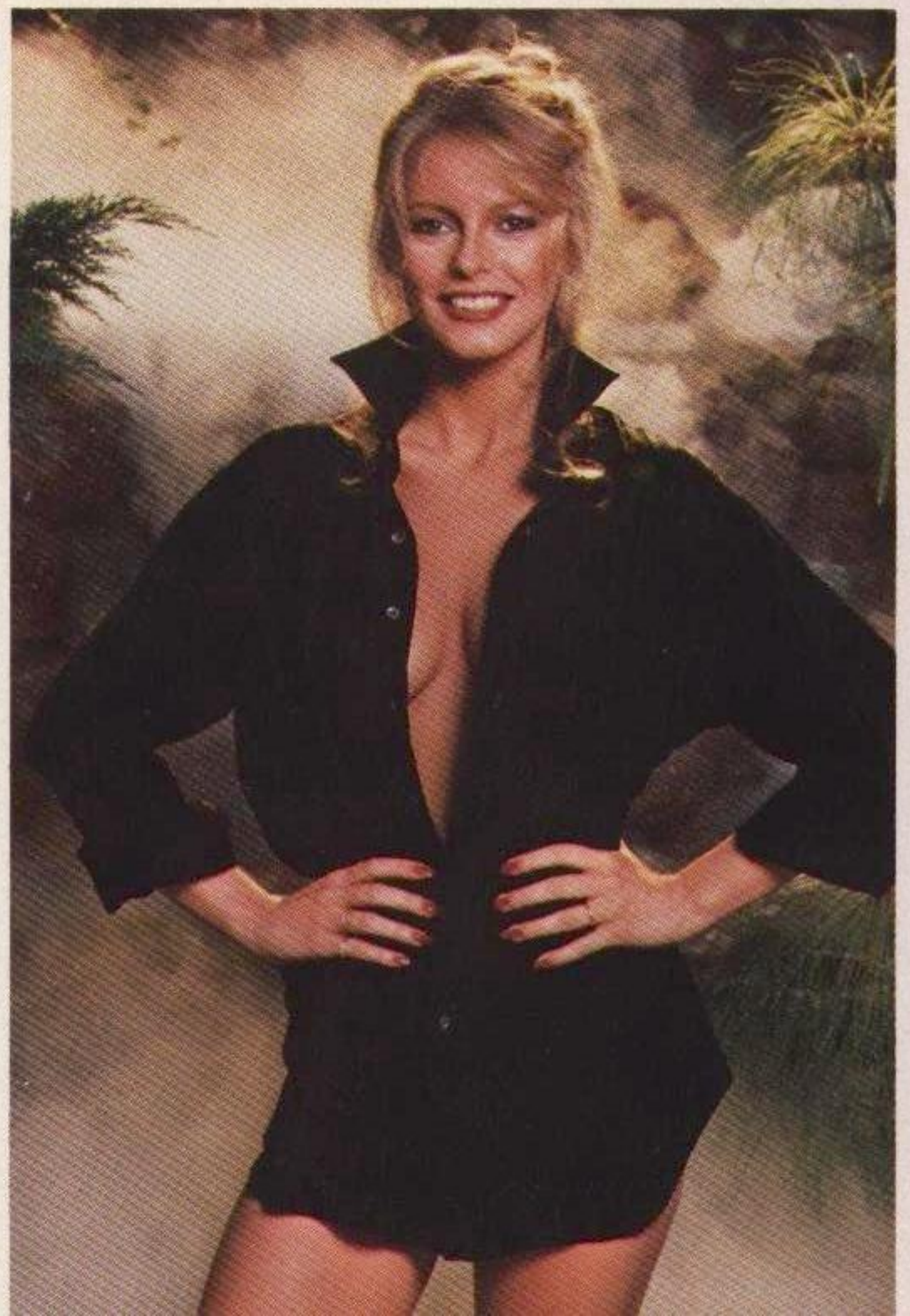
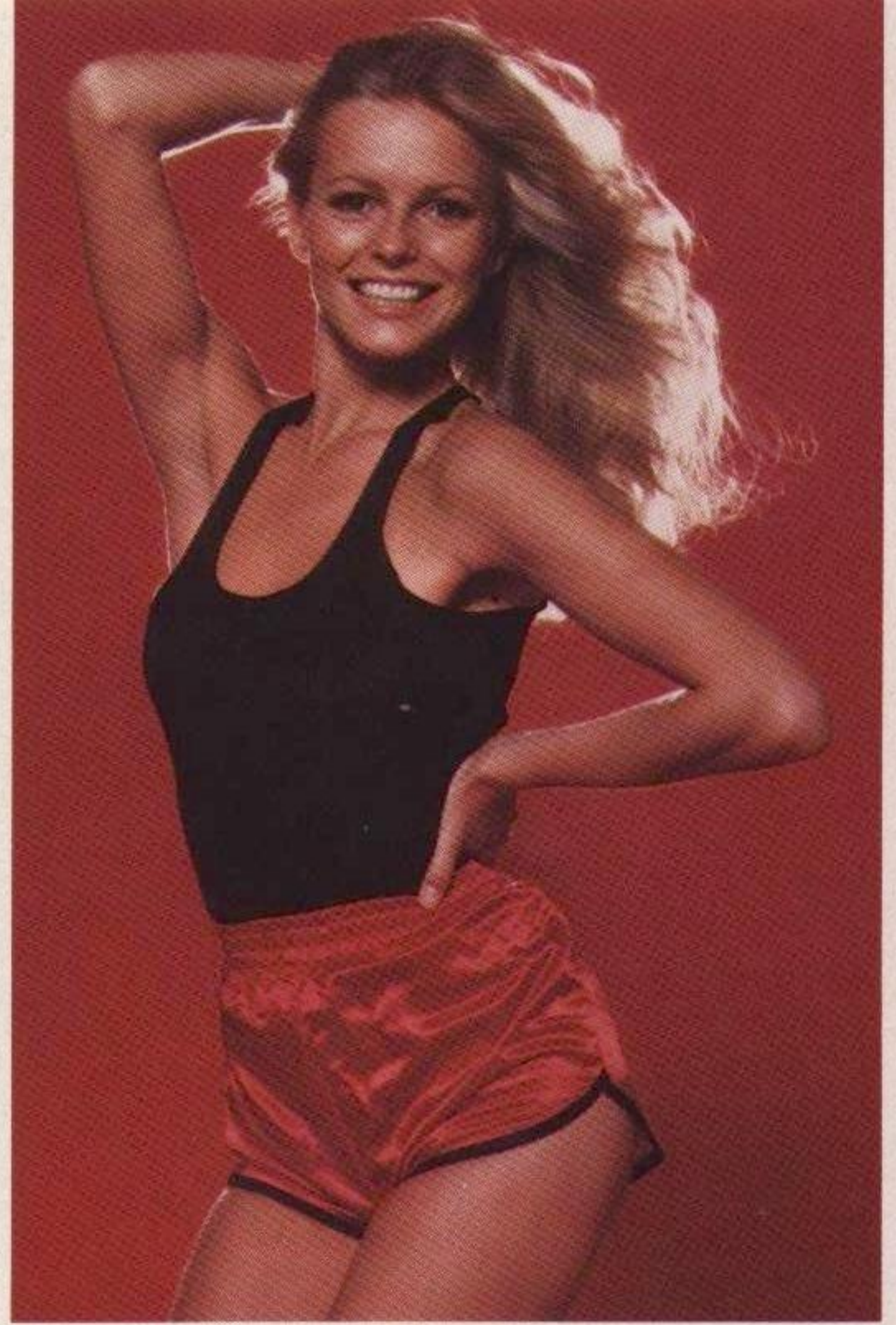
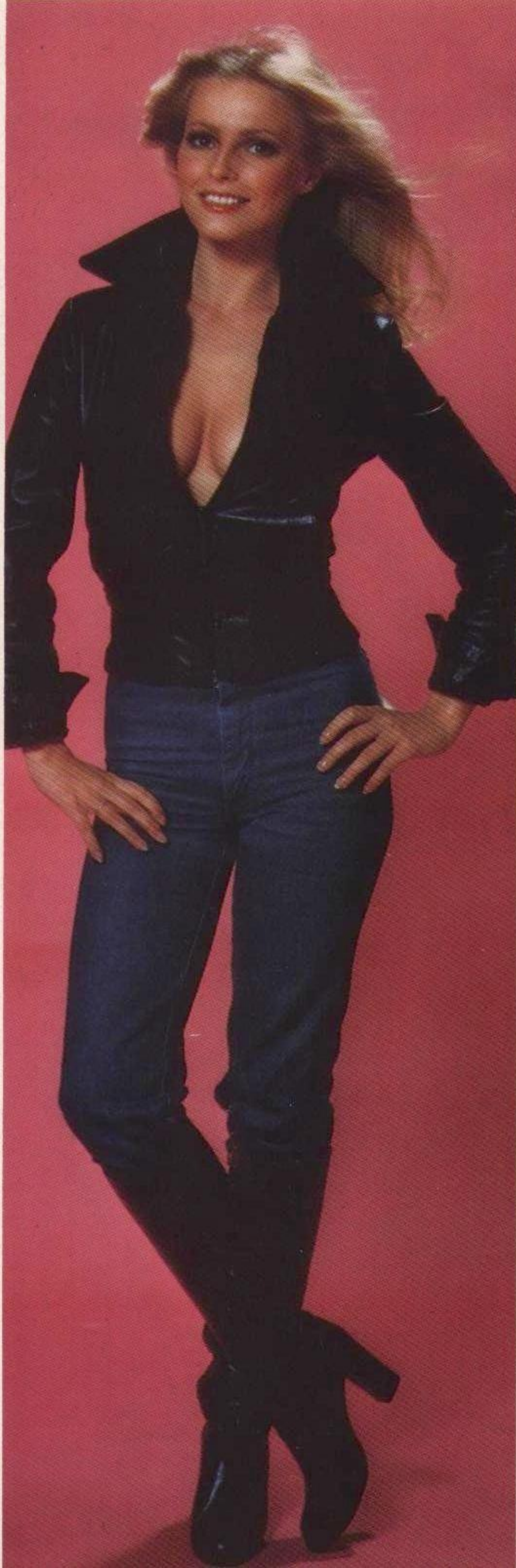


Cheryl Ladd

Still another of Charlie's celebrated Angels, Cheryl Ladd bears a passing resemblance to modeling's famed Cheryl, la Tiegs. Besides co-starring in the popular ABC television series, this Cheryl made a TV docudrama about child abuse, "When She Was Bad," produced by none other than David Ladd (son of Alan), who used to be her husband. Born Cheryl Stoppelmoor in Huron, South Dakota, she joined a band while still in high school. After graduation, she and the band took to the road, finally reaching Los Angeles — where she enrolled in the acting class of Milton Katselas. Her first Hollywood job was as the voice of an animated-cartoon character in "Josie and the Pussycats." Recently Cheryl has rediscovered religion, with a bit of help from new husband Brian Russell, a composer who's the son of a clergyman. Look for Cheryl any Sunday morning in the congregation at First Presbyterian Church of North Hollywood.







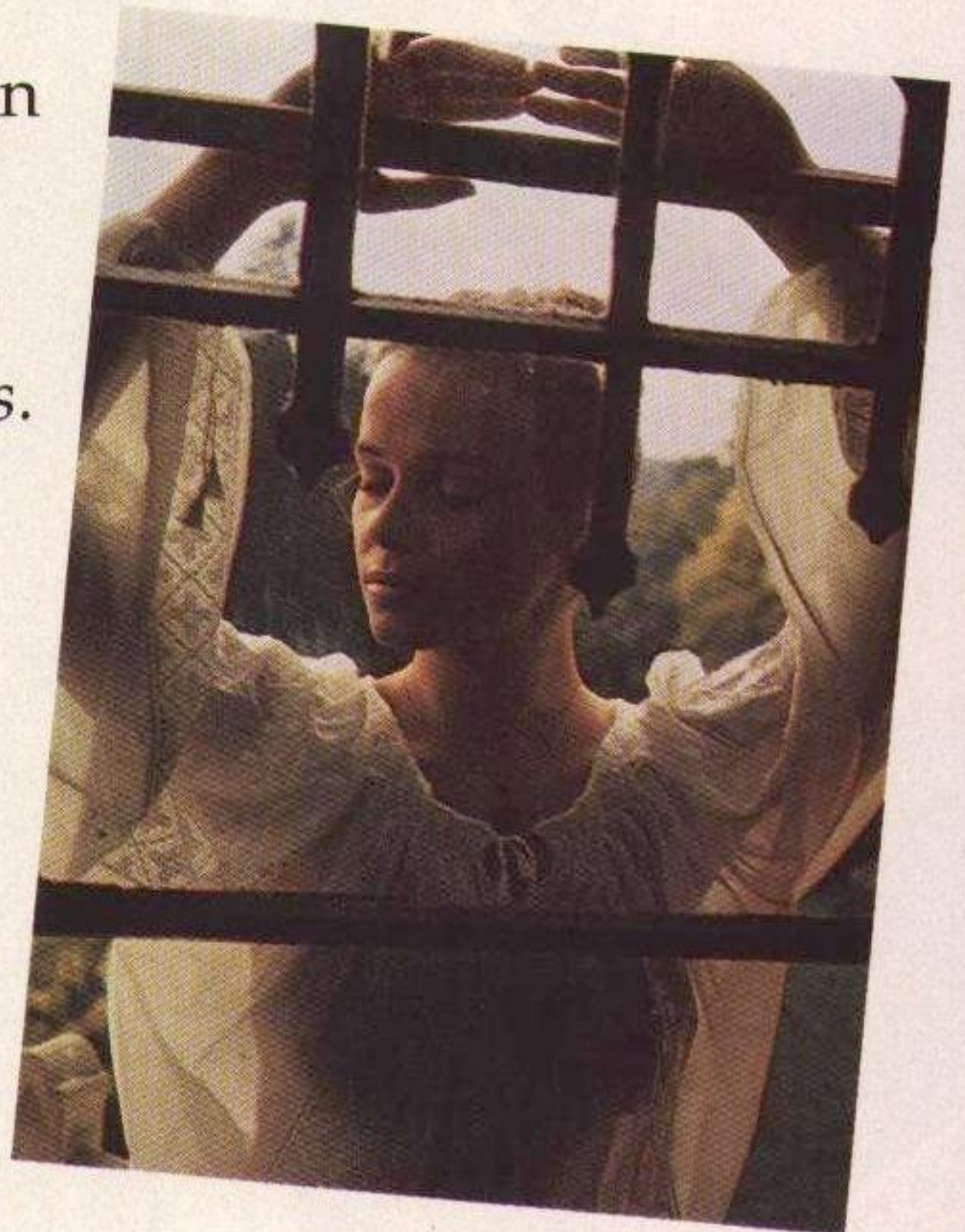


Cheryl L.

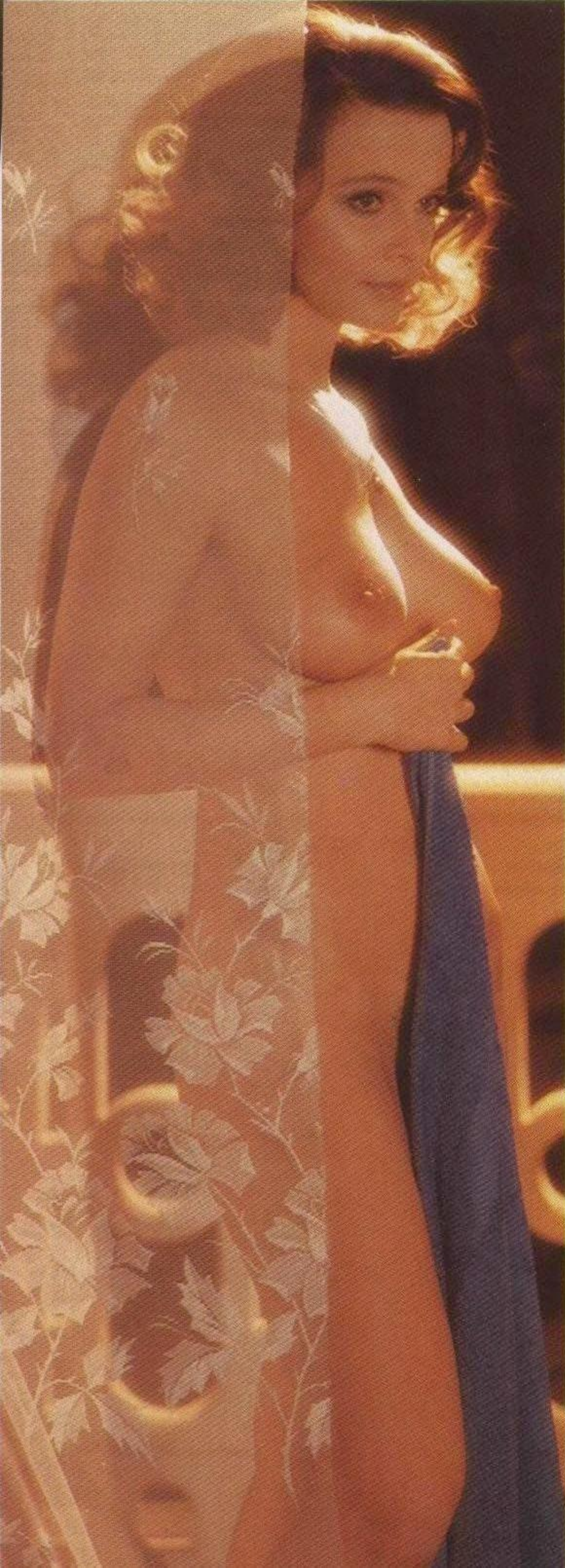
Laura Antonelli

Physical education's loss proved to be the male moviegoer's gain when Laura Antonelli decided to forsake the career she had staked out for herself in her native Italy, as a gym teacher, and opted for the cinema instead. At first her roles were nothing earth-shaking, being limited mainly to Italian nudie films of the Sixties. Later, though, came such pictures as "Wifemistress," in which she gives her philandering husband Marcello Mastroianni a dose of his own medicine, "Malicious," "Divine Nymph," "Till Marriage Do Us Part" and "Venus in Furs." Her 1980 release "Il Malato Imaginario" ("The Imaginary Invalid") was Italy's box-office champion of the season.

There's a definite dose of mystery in Antonelli's background; she is said to be the child of a poor family, but just when she was born nobody knows for sure. Her age has been reported as late 30s to mid-40s. Whatever it is, she looks terrific.



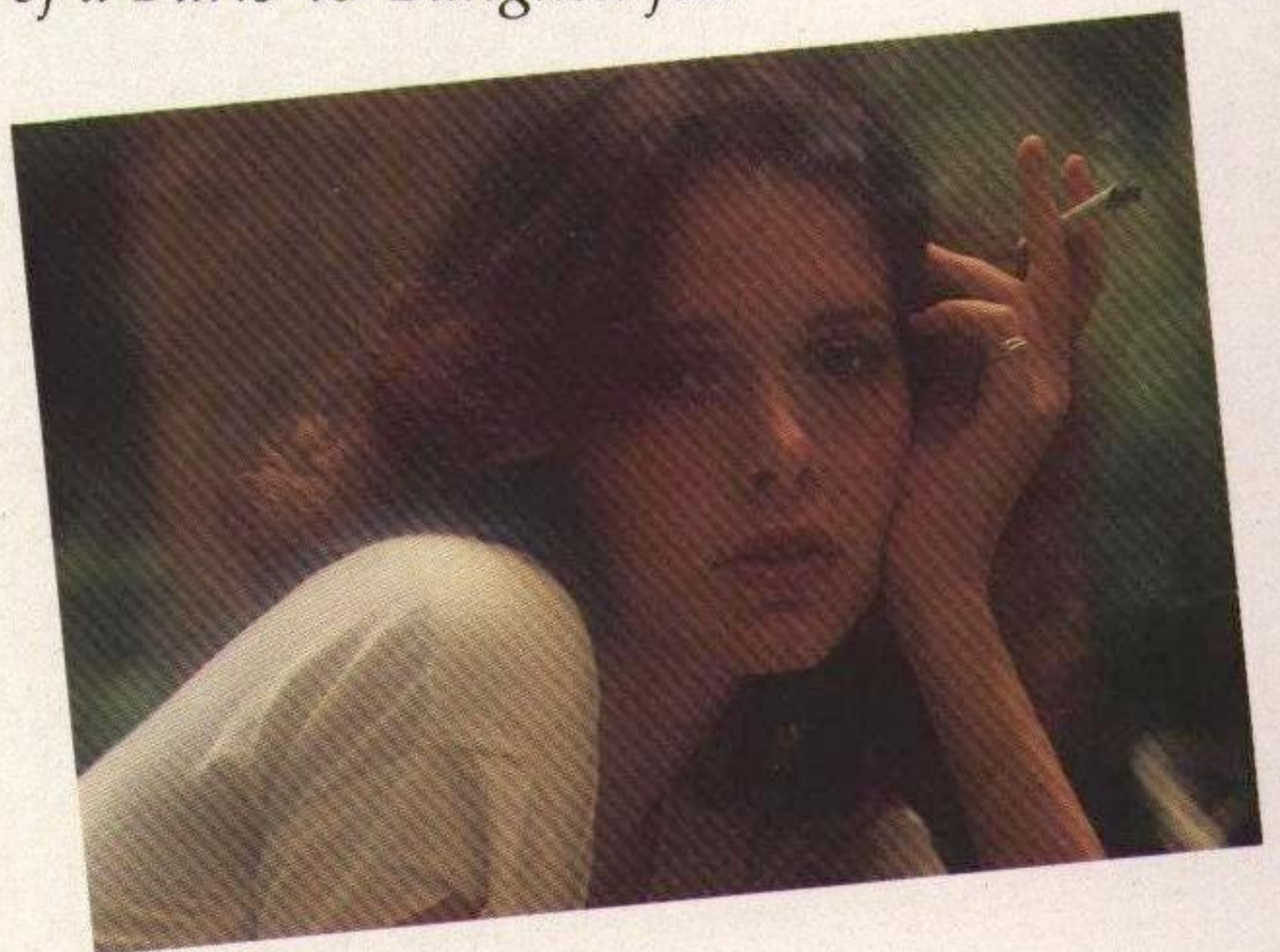






Sylvia Kristel

"X WAS NEVER LIKE THIS,"
breathed the ads for 1974's smash hit
from the Champs Elysées,
"Emmanuelle," when it reached U.S.
shores. Definitely soft-core by the
standards of "Deep Throat" or
"Behind the Green Door,"
"Emmanuelle" was nevertheless a
daring departure for a major film
distributor. It paid off – largely because
of its 21-year-old star, Dutch-born
Sylvia Kristel, who was, and is,
absolutely gorgeous. Not to mention
inherently erotic. Since appearing in
"Emmanuelle" and sequels, Sylvia has
made several other screen appearances:
"Love in First Class," "Mysteries,"
"The Nude Bomb," "Private Lessons"
and "The Concorde – Airport '79."
Good roles, all – but somehow the
scene most etched in our memories is
the one from "Emmanuelle" in which
she and a stranger are banging away
in the lav of a Paris-to-Bangkok jet.









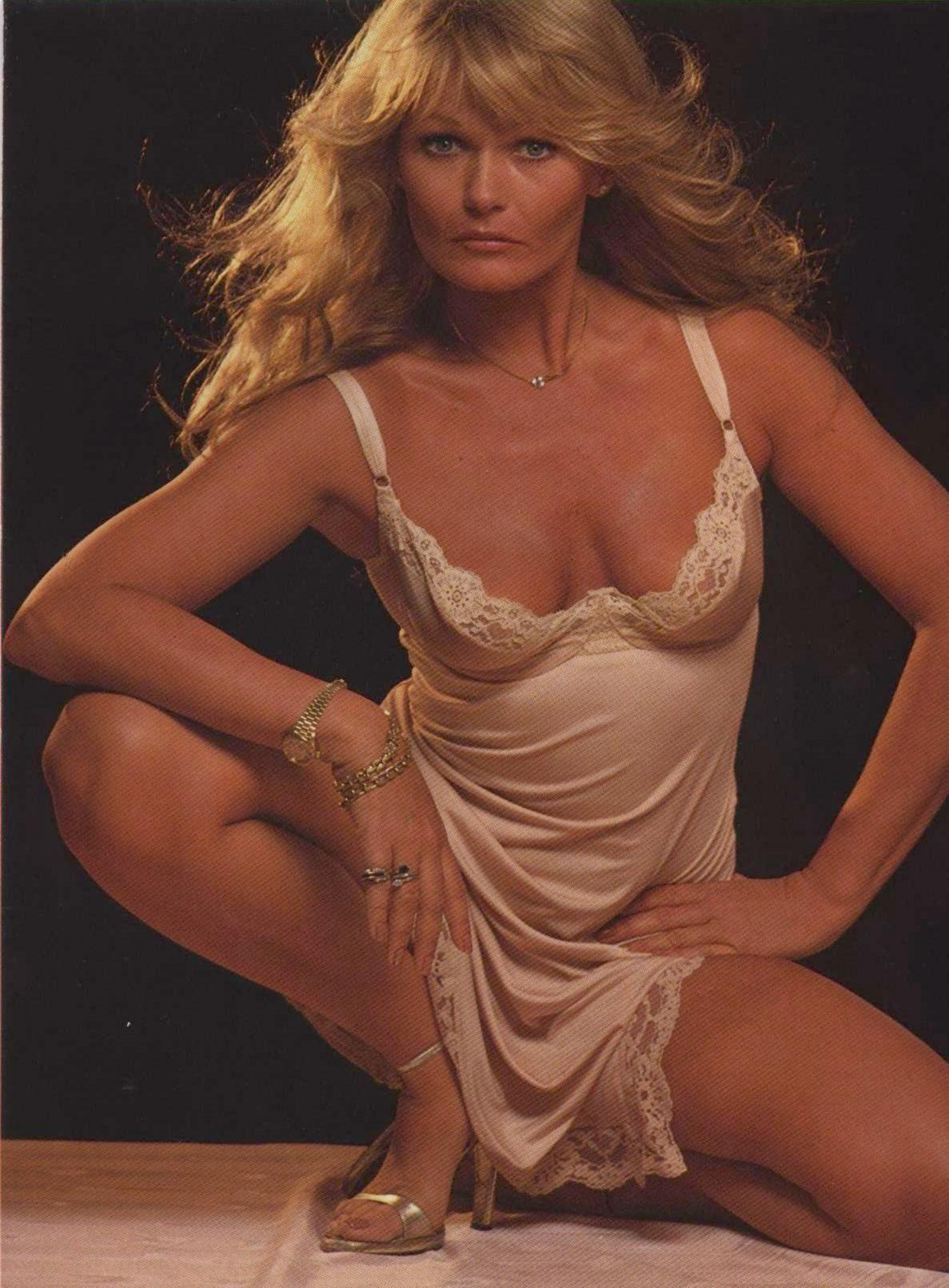




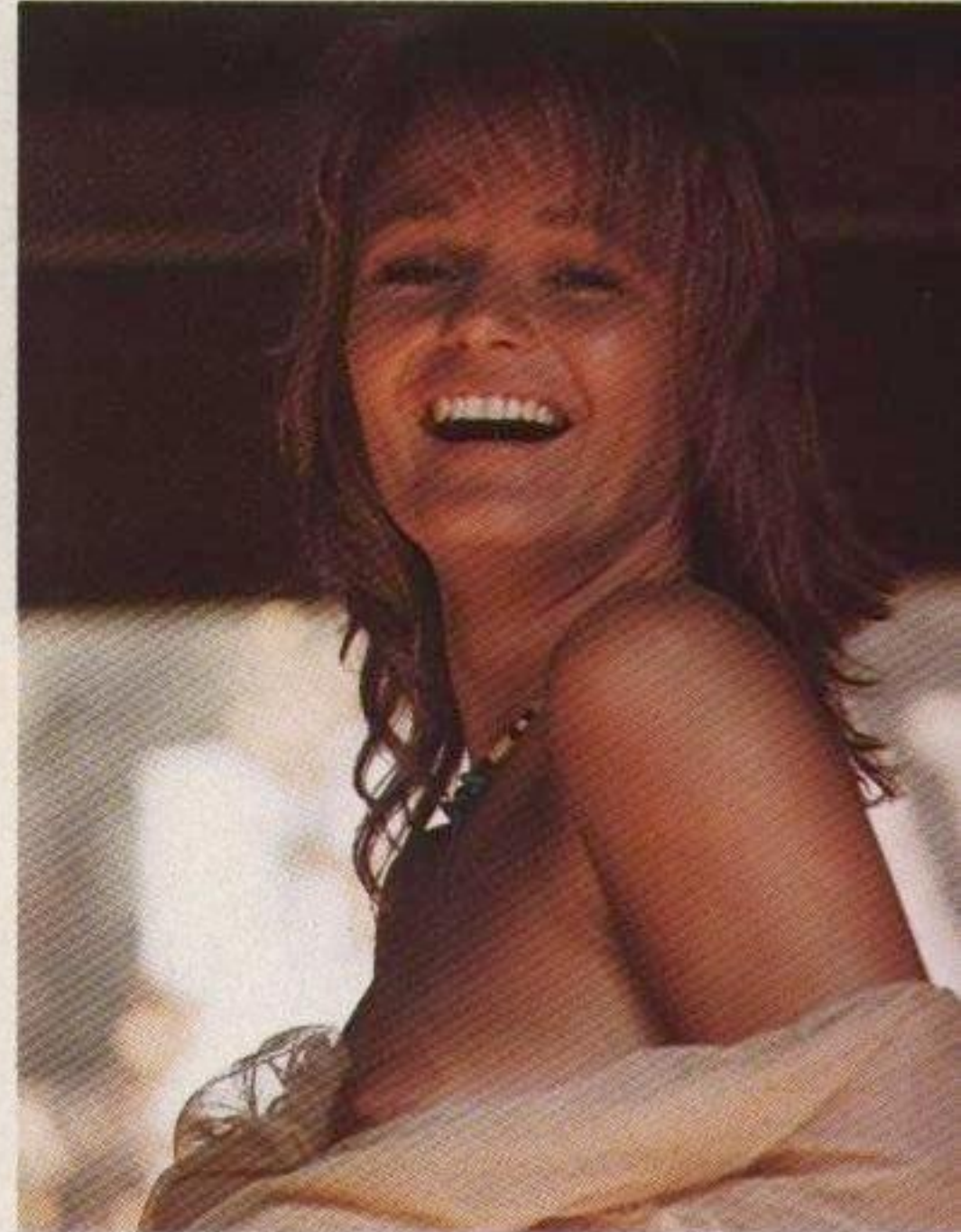
Valerie Perrine

Now here we have a genuinely free spirit. Valerie Perrine ran away from home some years back to become a Las Vegas showgirl. Then she bopped around Europe for a while before landing in Los Angeles, where she was existing on food stamps until — honest — somebody suggested a screen test. Without acting training of any kind, Valerie landed the part of Montana Wildhack in the film version of Kurt Vonnegut, Jr.'s "Slaughterhouse-Five." She was nothing short of sensational both in the film and in a simultaneous PLAYBOY pictorial. One thing led to another, most notably the part of Honey Bruce in the biopic "Lenny," which won her an Academy Award nomination. Since then voluptuous Valerie has appeared in both "Superman" movies and in "Can't Stop the Music." Her latest effort is "The Border," with Jack Nicholson.







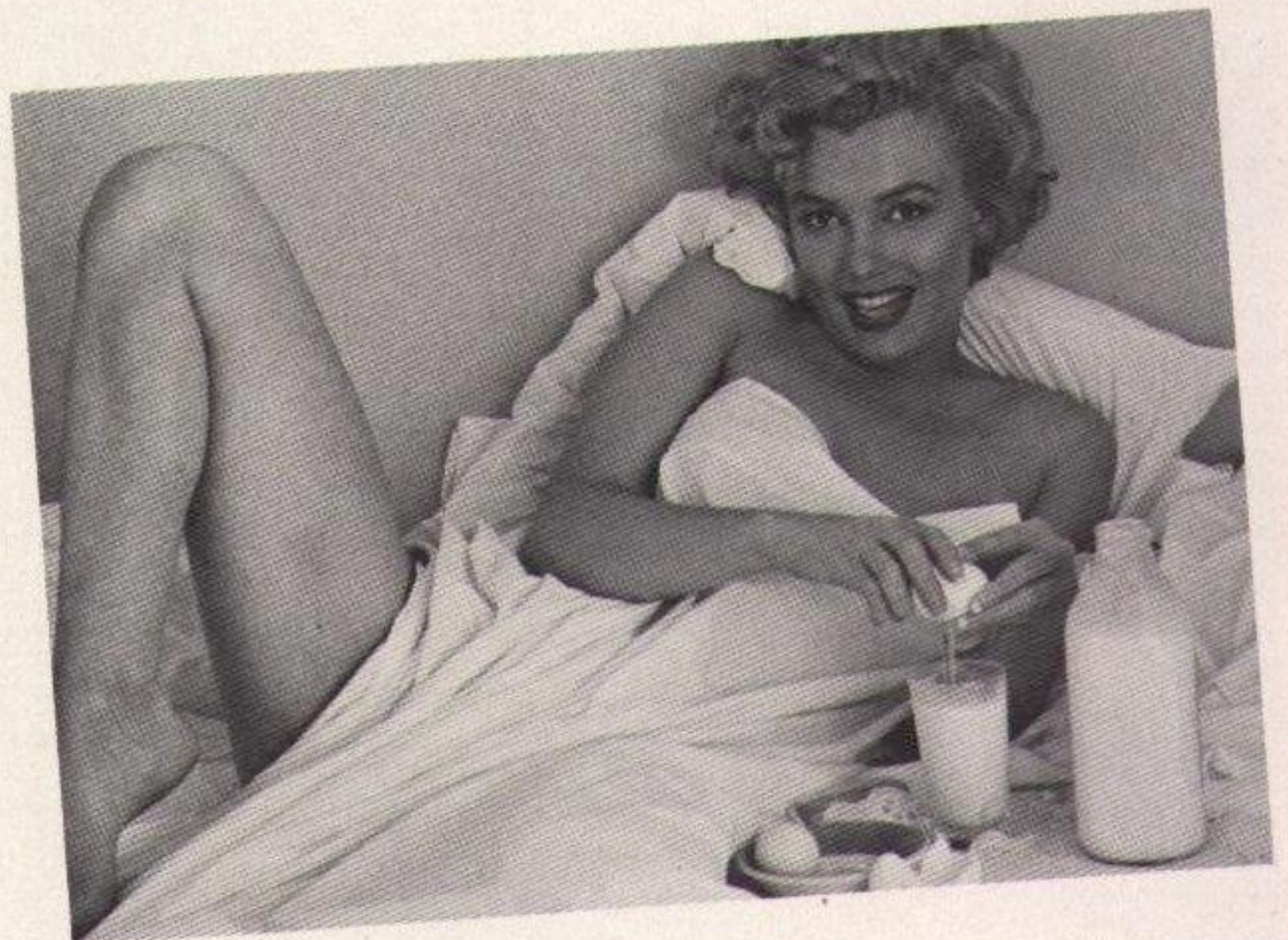




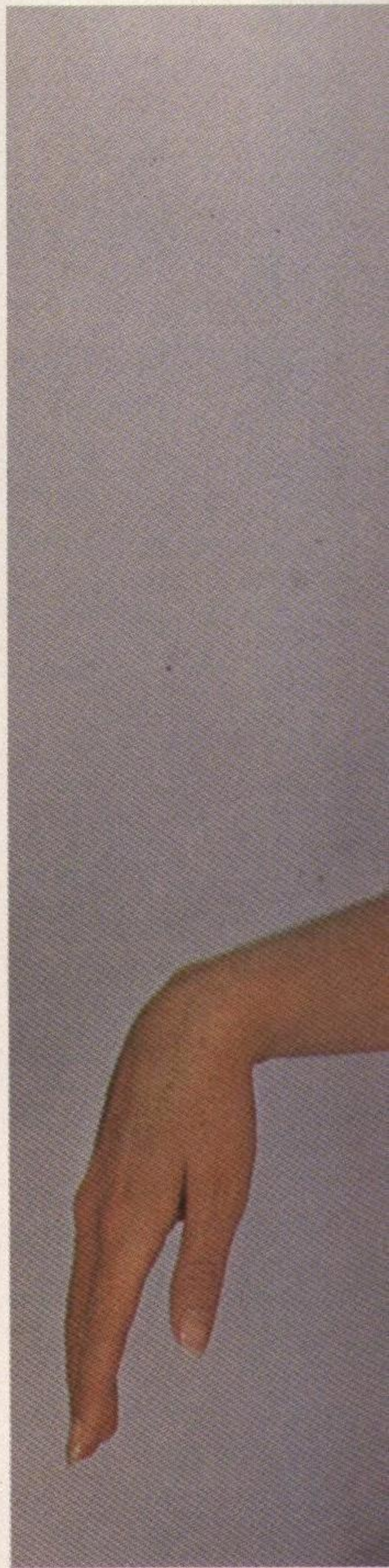


Marilyn Monroe

Marilyn Monroe was unique. Just ask Norman Mailer; he can't stop writing about her. But to us at PLAYBOY she had a special significance. In the magazine's premiere issue, which came out in December of 1953, she was our "Sweetheart of the Month." If it hadn't been for Marilyn, in fact, that issue might not have sold out, making it possible for Hugh M. Hefner to publish more issues of PLAYBOY . . . and, well, that doesn't bear thinking of. In a December 1960 tribute to "The Magnificent Marilyn," we noted: "What good fortune to be alive in a time when prigs and prudes have met their comeuppance and have been properly put down. The sensual charms of Marilyn, tastefully displayed, have . . . reduced unseemly modesty to an absurdity." We can only wish that we had been able to stretch that good fortune enough to keep Marilyn with us forever.









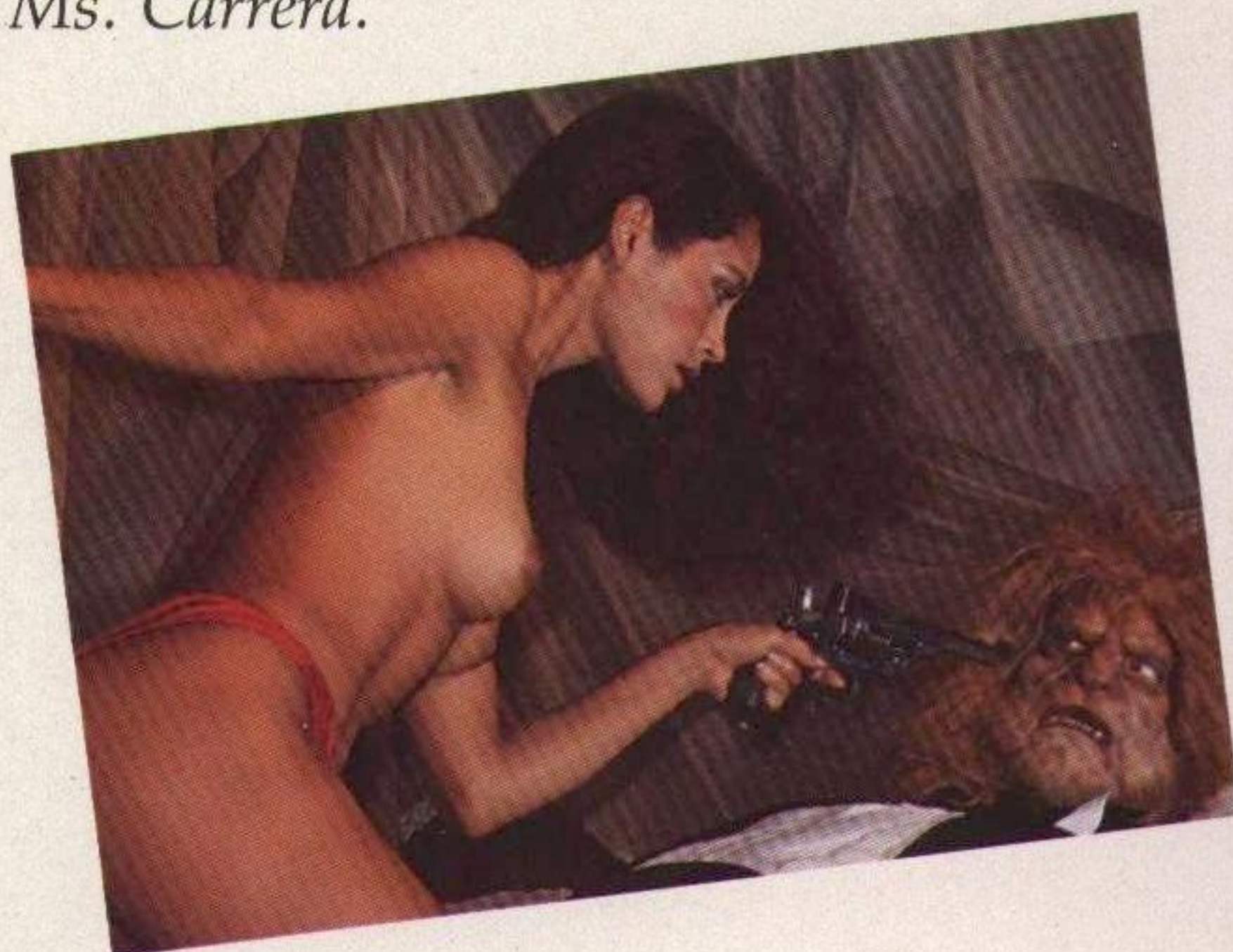




Barbara Carrera

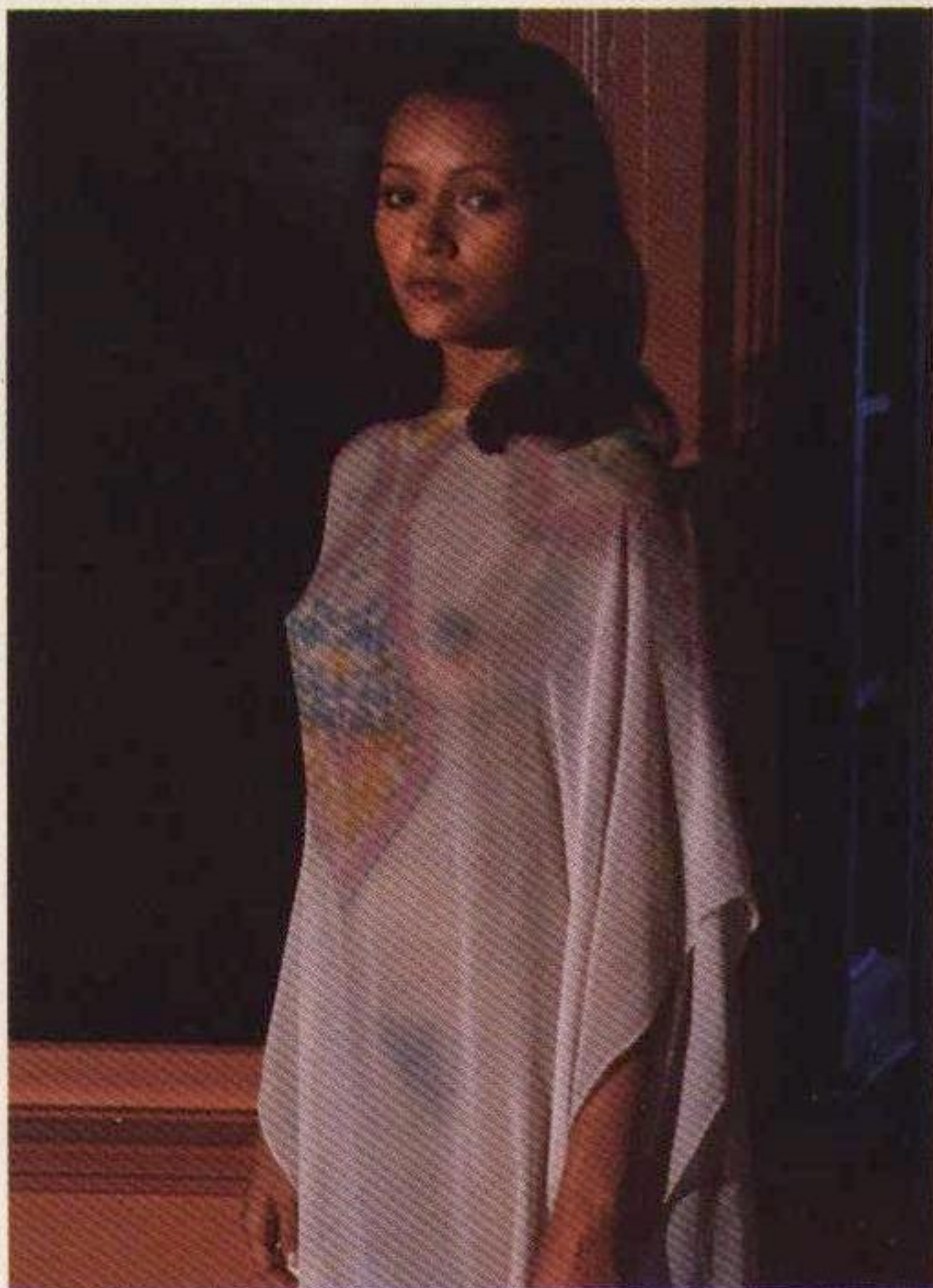
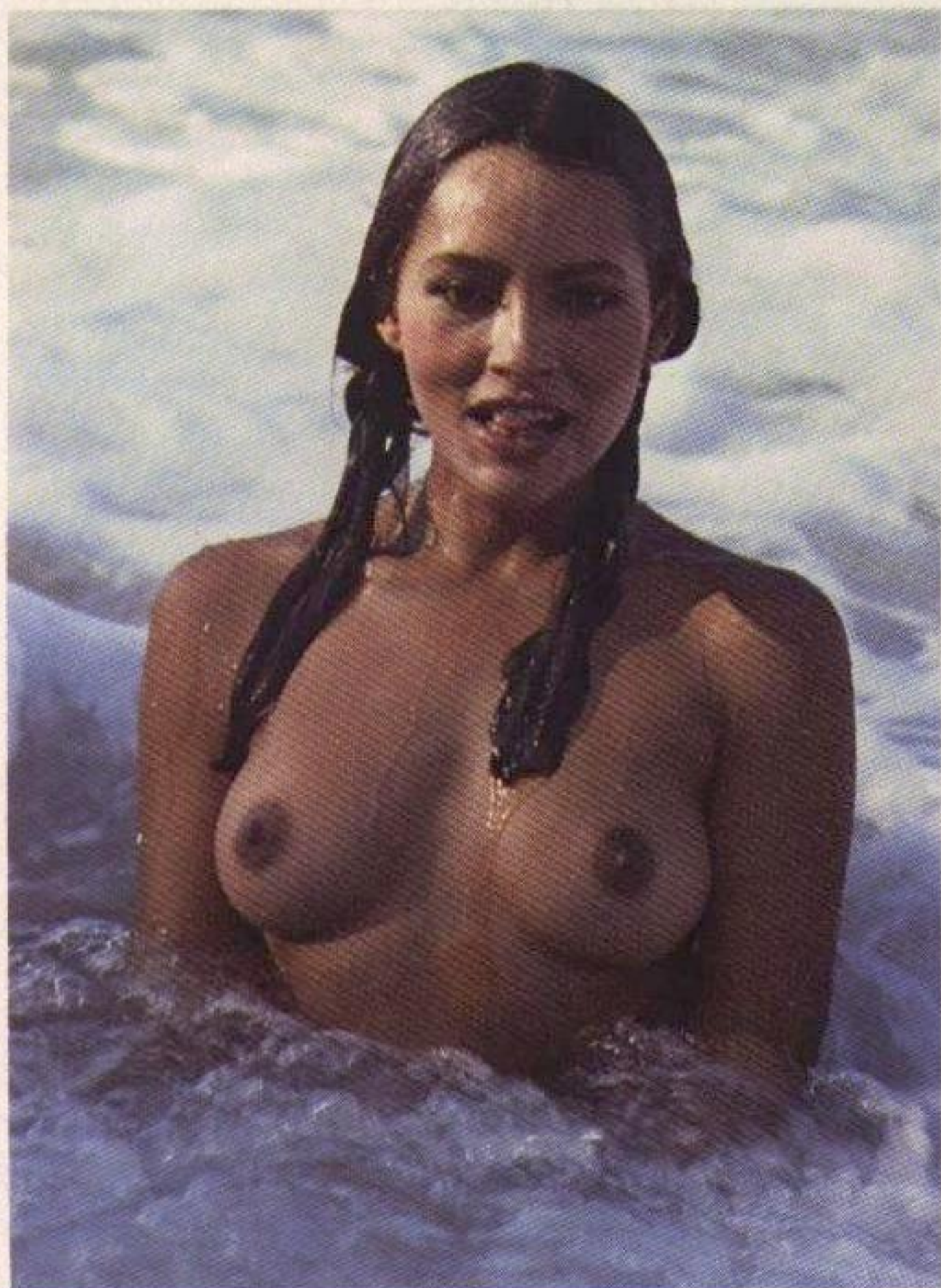
She started out as a model – a highly successful one. Barbara Carrera's "Cosmopolitan" cover, in April 1973, outsold everything in that magazine's history up to and including the famous issue with Burt Reynolds as centerfold – and that in an era when blondes not only had more fun, they made more money as models. Barbara comes by her exotic looks naturally; born in Nicaragua, she is part Indian.

"Actually, I call myself a bouillabaisse of bloodlines," she told PLAYBOY's Bruce Williamson. Inevitably, perhaps, Barbara was meant to act. She was unsettling as Rock Hudson's monster creation in "Embryo," fascinating as the young victim of a mad scientist in "The Island of Dr. Moreau"; and her poignant performance as Clay Basket in the TV miniseries "Centennial" is permanently etched in viewers' memories. We expect quite a classy career for Ms. Carrera.



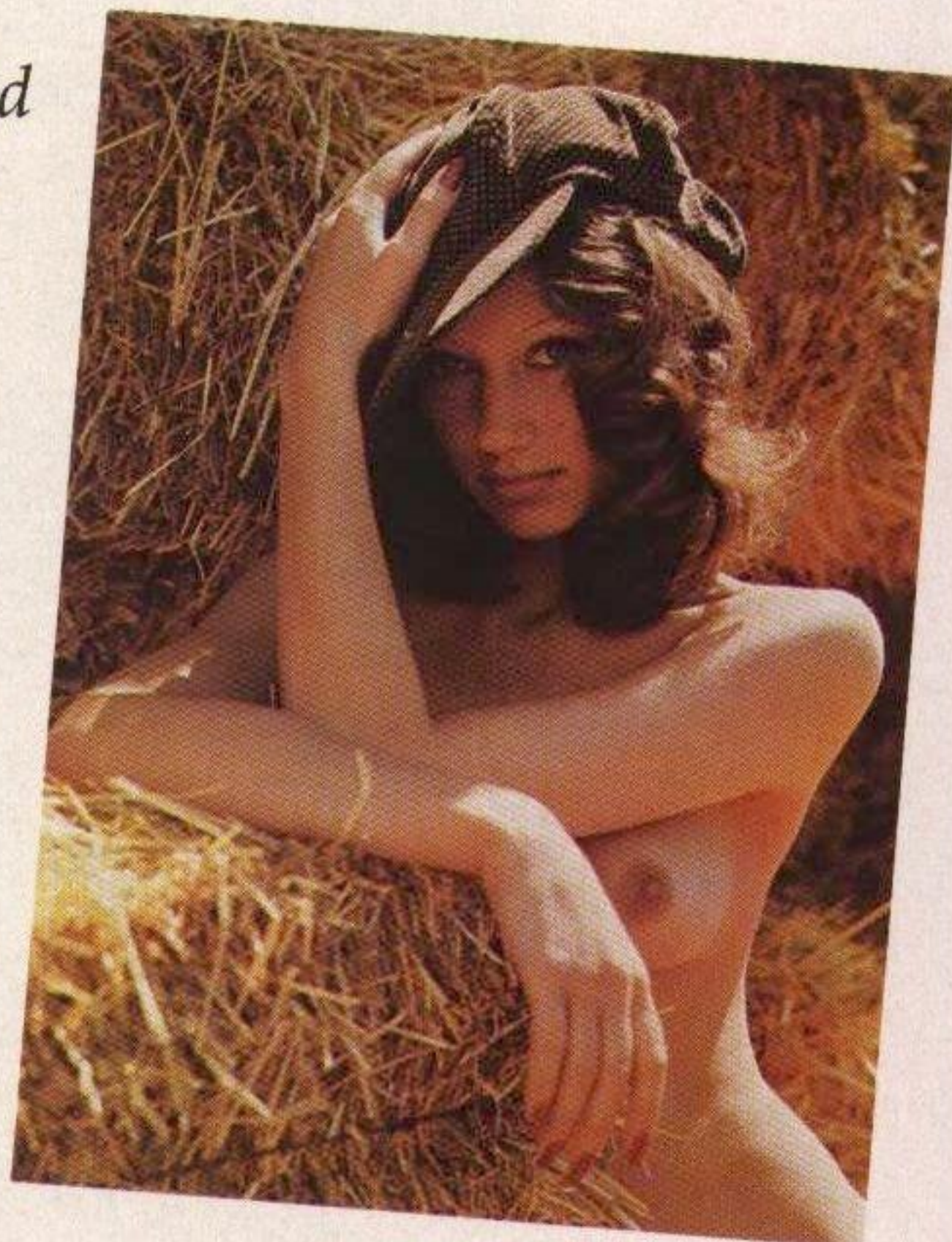




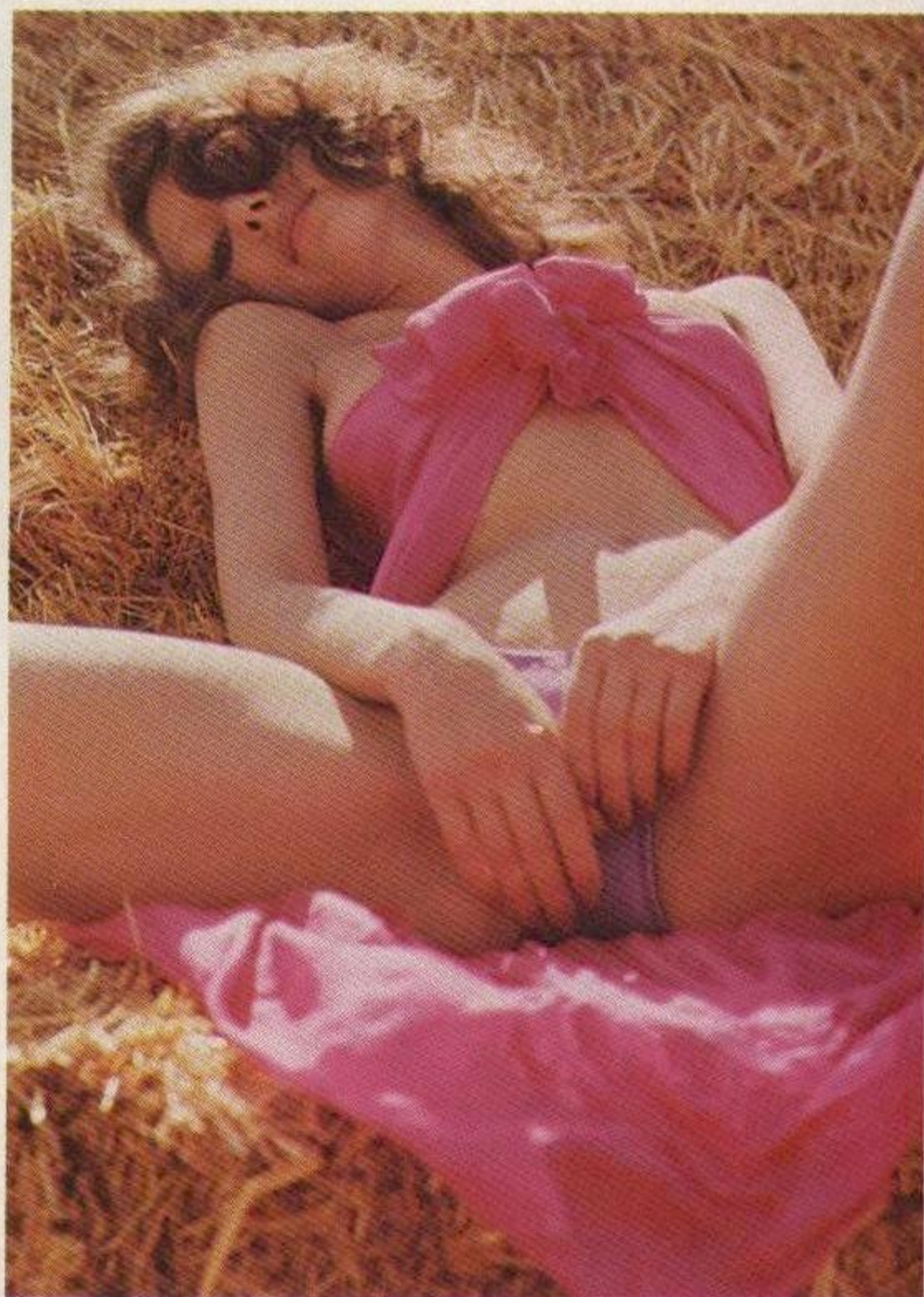
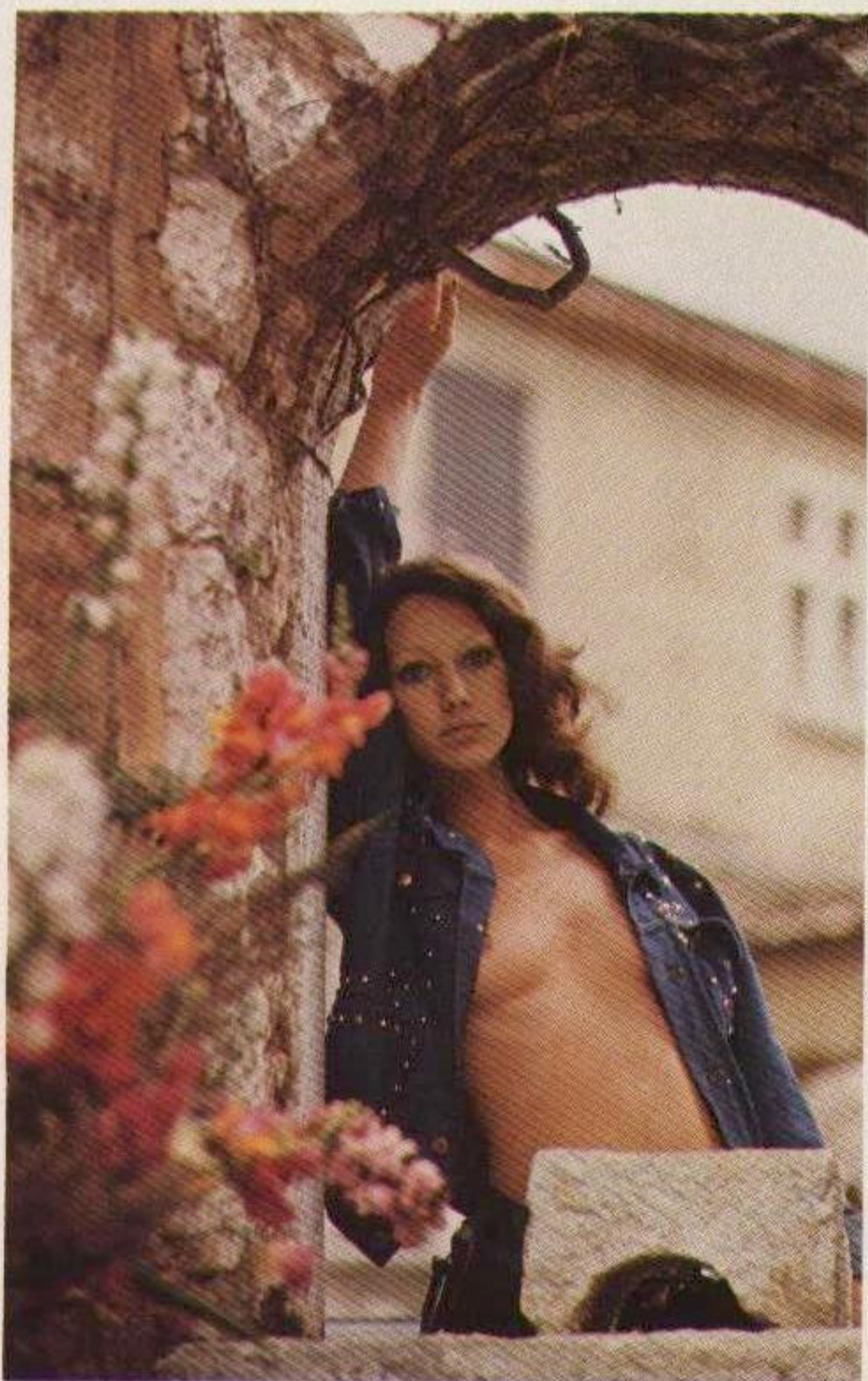


Marisa Berenson

Born to be a Beautiful Person, Marisa Berenson has in her veins the blood of Schiaparelli (of perfume and salon fame) and of the artistic Berensons (her great-uncle was the art collector and critic Bernard Berenson). Like her sister Berry (now Mrs. Tony Perkins), Marisa got her start as a model, but in 1970 she made her film debut in Luchino Visconti's "Death in Venice." From then on it was more roles for equally prestigious directors: as Natalia Landauer, the rich Jewish girl in Bob Fosse's movie version of "Cabaret"; as the Countess of Lyndon opposite Ryan O'Neal in Stanley Kubrick's spectacularly beautiful "Barry Lyndon." Although born in New York, Marisa was educated in London and on the Continent and speaks four languages. On the occasion of her second PLAYBOY pictorial in 1976, she told a staffer that she was beginning to feel more and more at home in the States. Hooray for the red, white and blue!









Misty Rowe

When you're young and trying to get a start in Hollywood, looking like Marilyn Monroe can be a break. It can also prove to be a millstone, which is a drag when draped around the neck of someone as pretty (and spunky) as Misty Rowe. Misty hails from Glendora, California, where she won lots of high-school acting prizes – and 20 beauty-contest titles, among them Miss Mini Skirt 1971, Miss Wahini Bikini and Miss Radiant Radish. After that, like MM, she moved to Hollywood – where she landed a role as Marilyn in a profitable low-budget quickie called "Goodbye, Norma Jean," the only redeeming feature of which was Misty's hot-blooded performance. After several seasons with friend Barbi Benton on "Hee Haw" (that's Barbi with Misty at the washtub, three pages over), Misty hit the screen again, in "The Man with Bogart's Face," since retitled "Sam Marlowe, Private Eye."







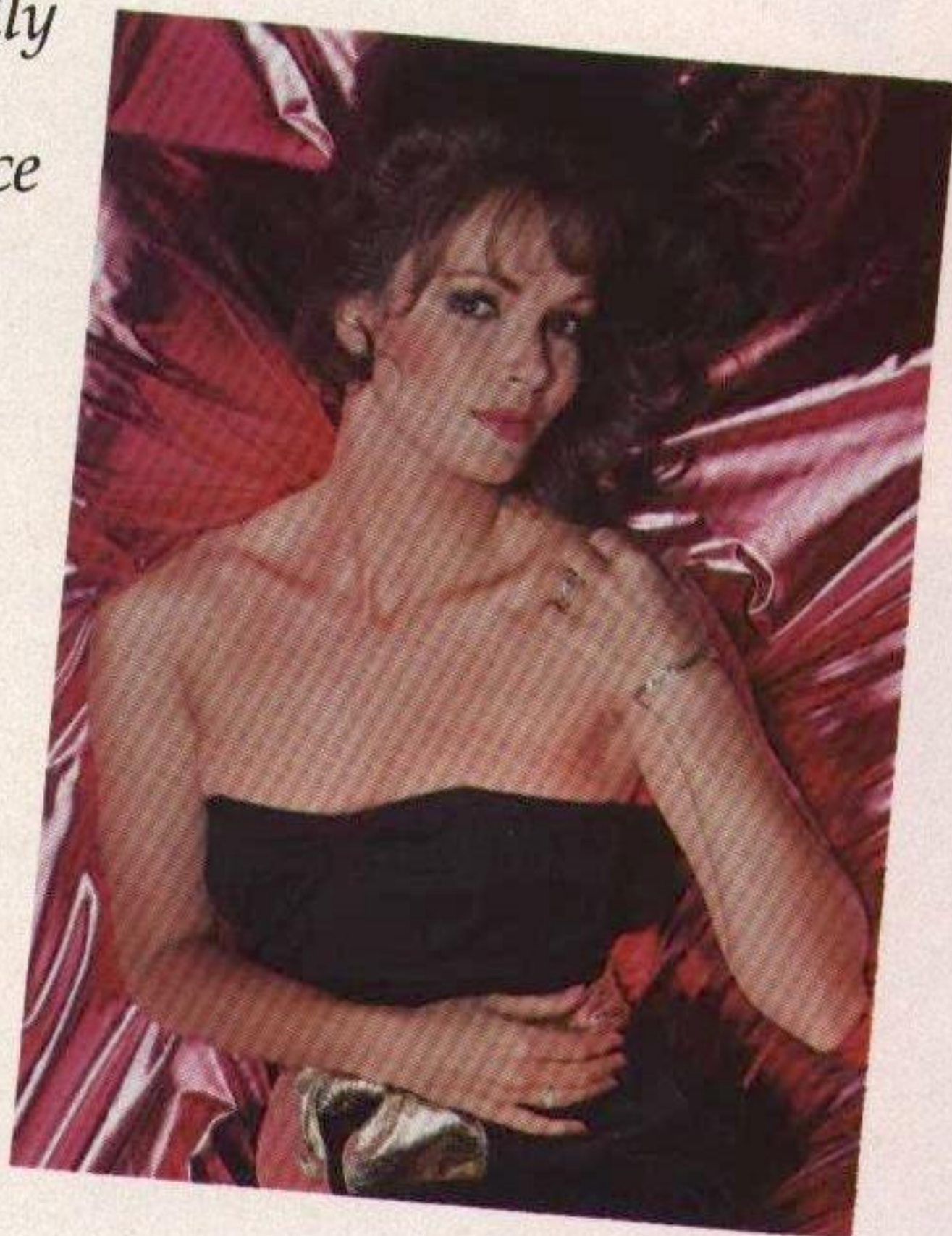


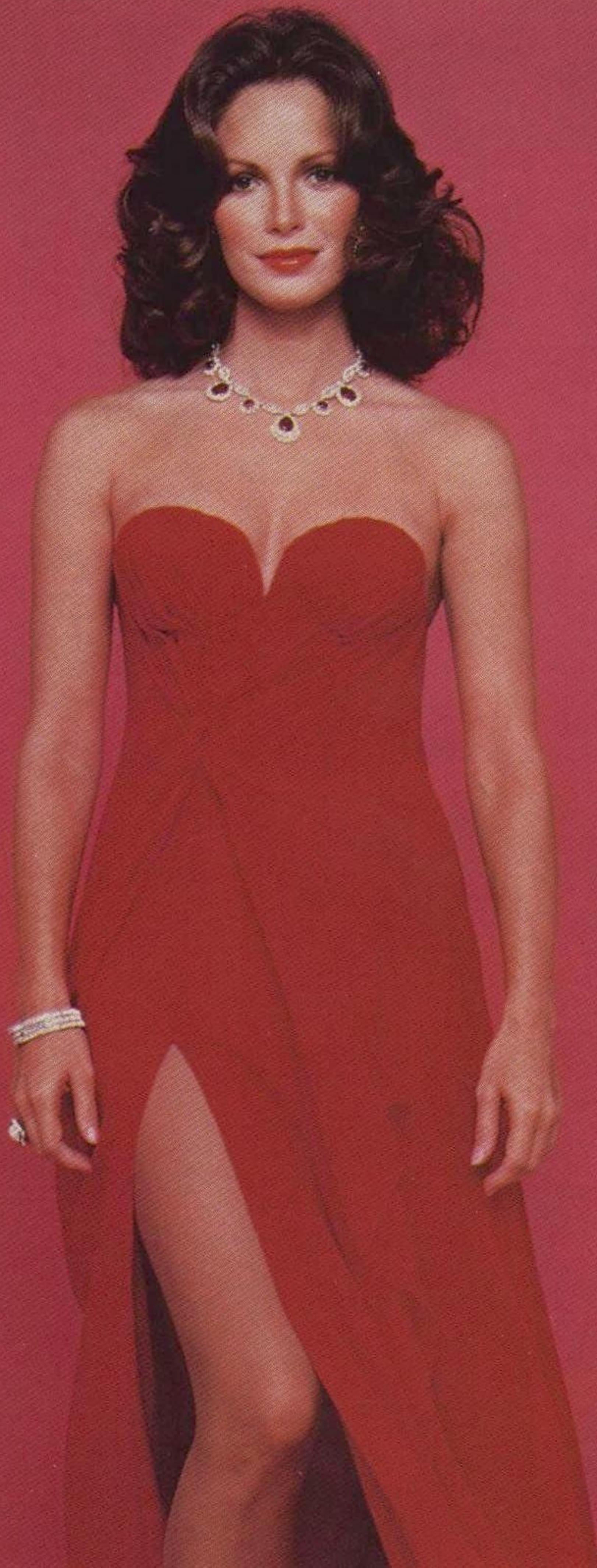


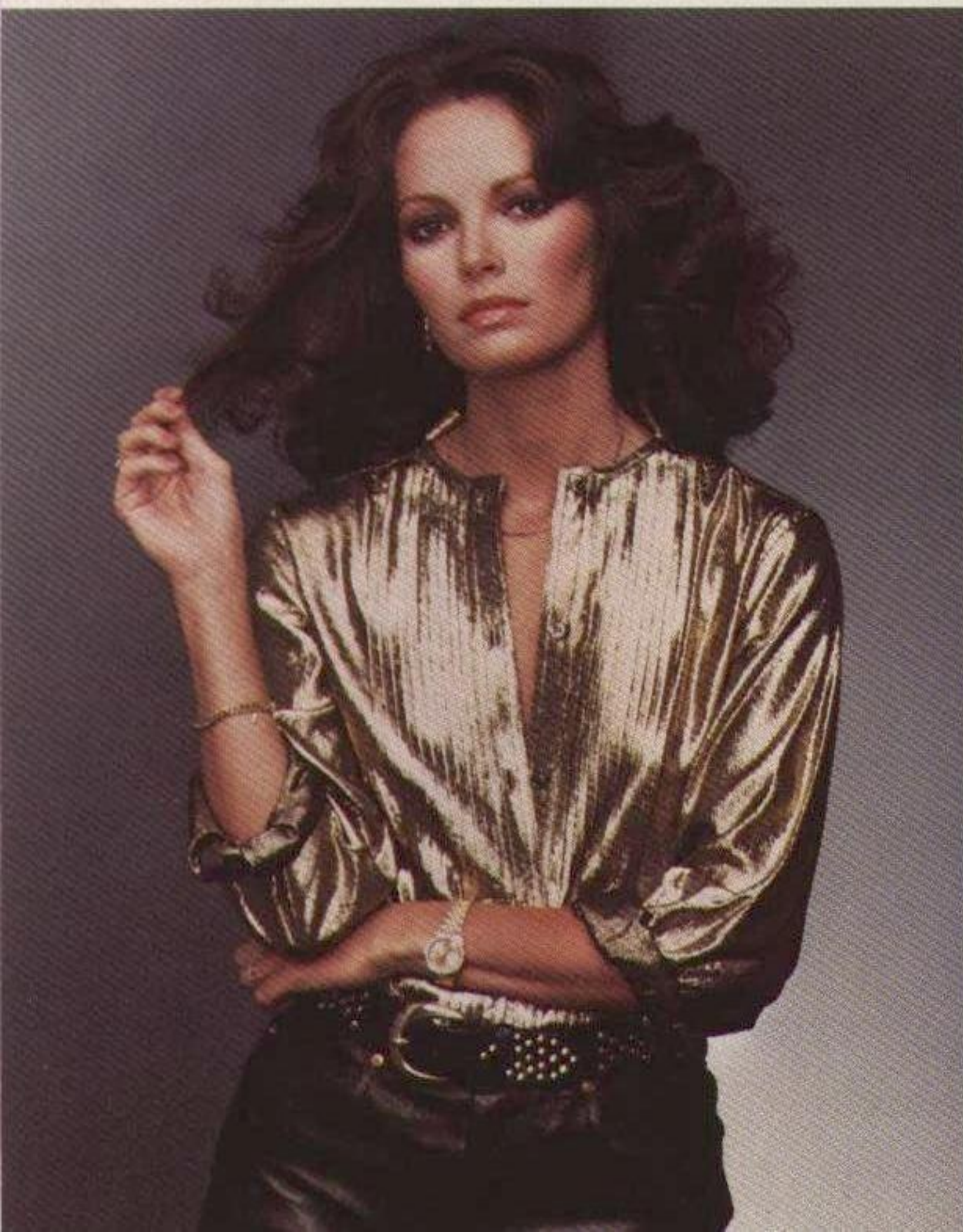


Jaclyn Smith

Once upon a time there was a television show called "Charlie's Angels." The young women who were chosen to be Angels suddenly found themselves the Number-One objects of viewer desire. Not the most famous, but the longest-lasting of all the Angels was luminous brunette Jaclyn Smith. A native of Houston, she began studying ballet at age three and went on to enroll in drama and psychology courses at Trinity University, San Antonio. After college she headed east, and was discovered by agent Harry Abrams while appearing in a show in Central Park. It was in commercials, however, that this green-eyed lovely made her first mark: She landed the coveted assignment of Breck Girl. Guest spots in several series preceded her signing on as Kelly Garrett in "Charlie's Angels"; she has since been in and out of a marriage to actor Dennis Cole, but remains firmly established in the hearts of her countrymen.



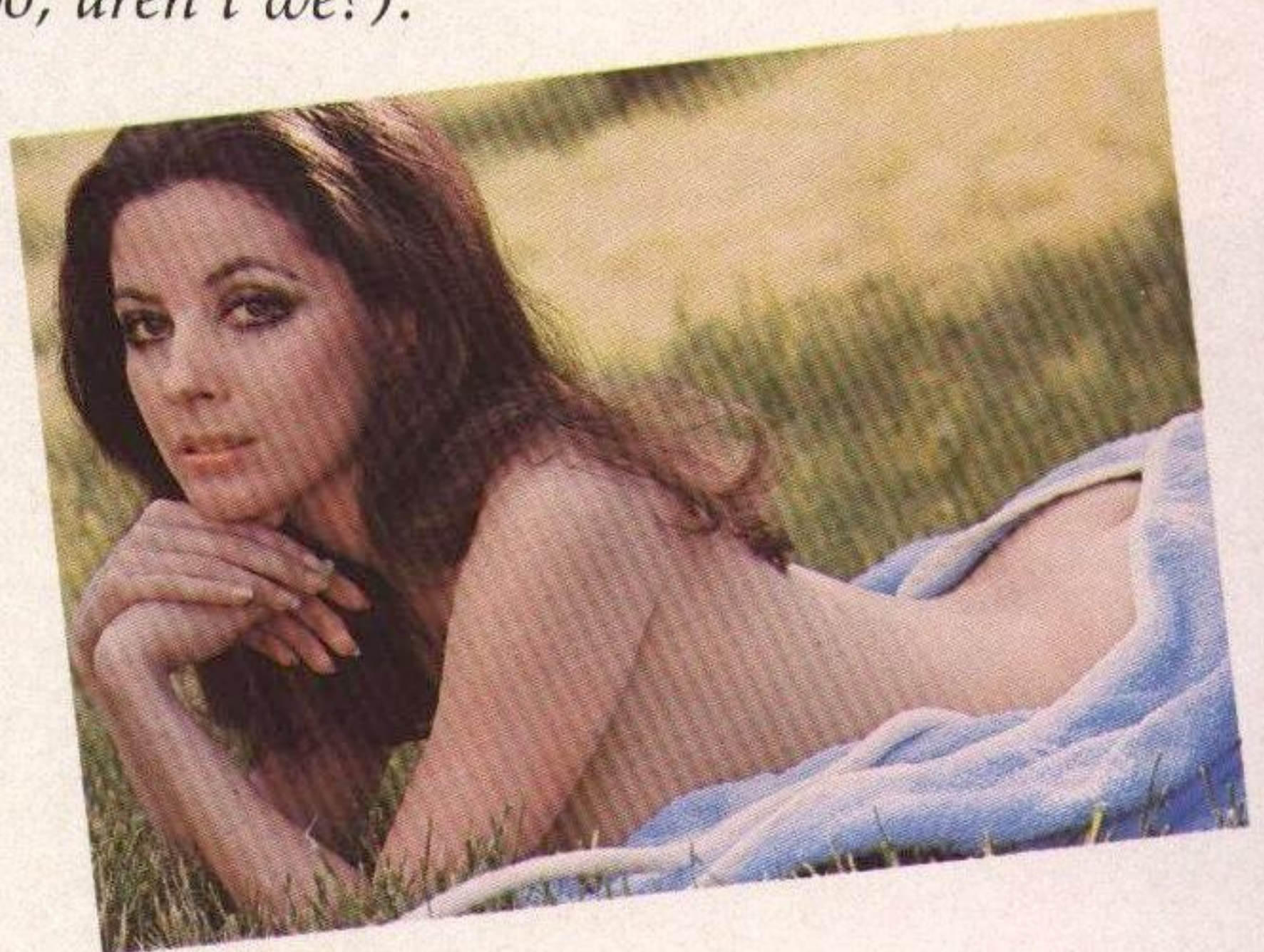




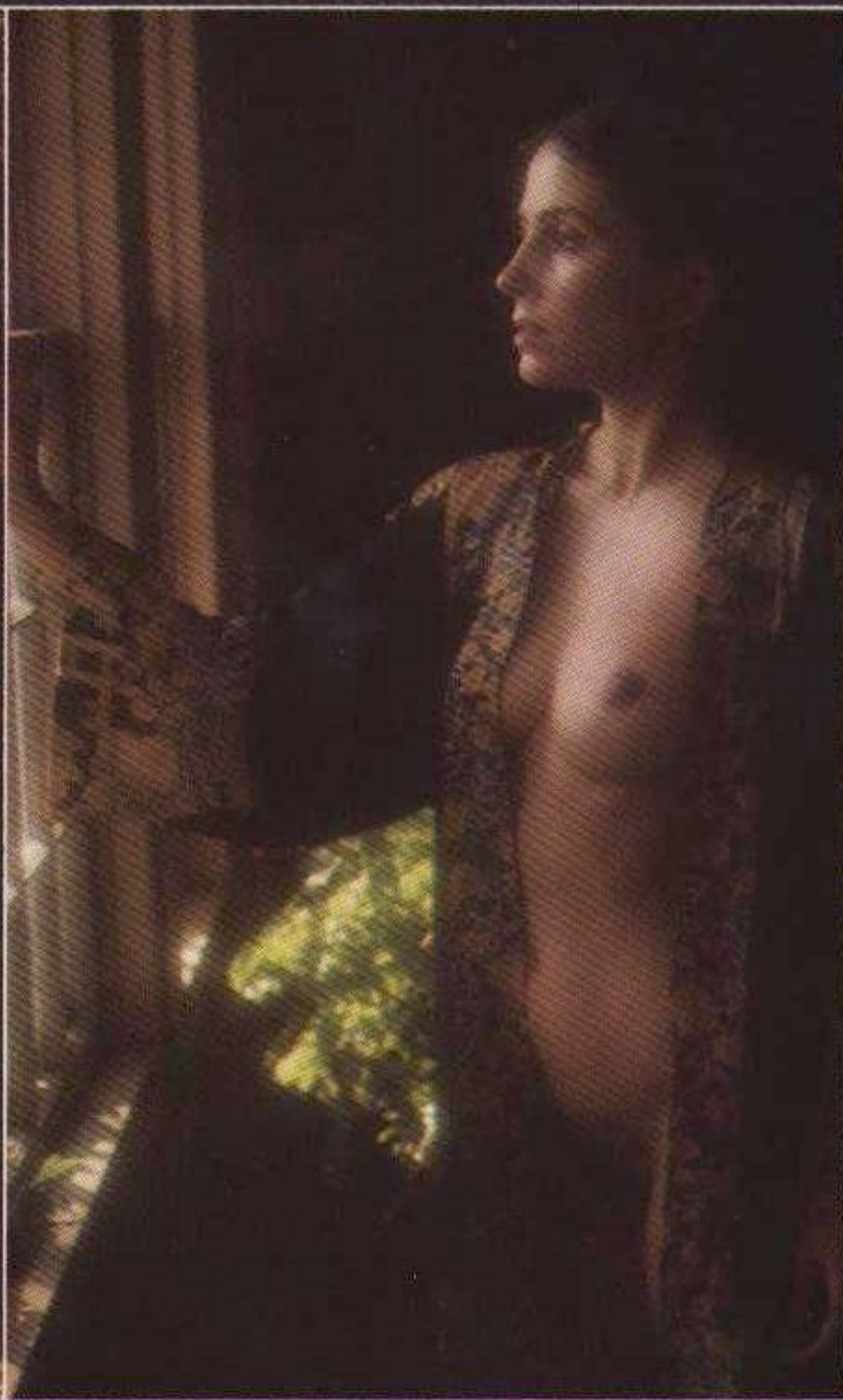
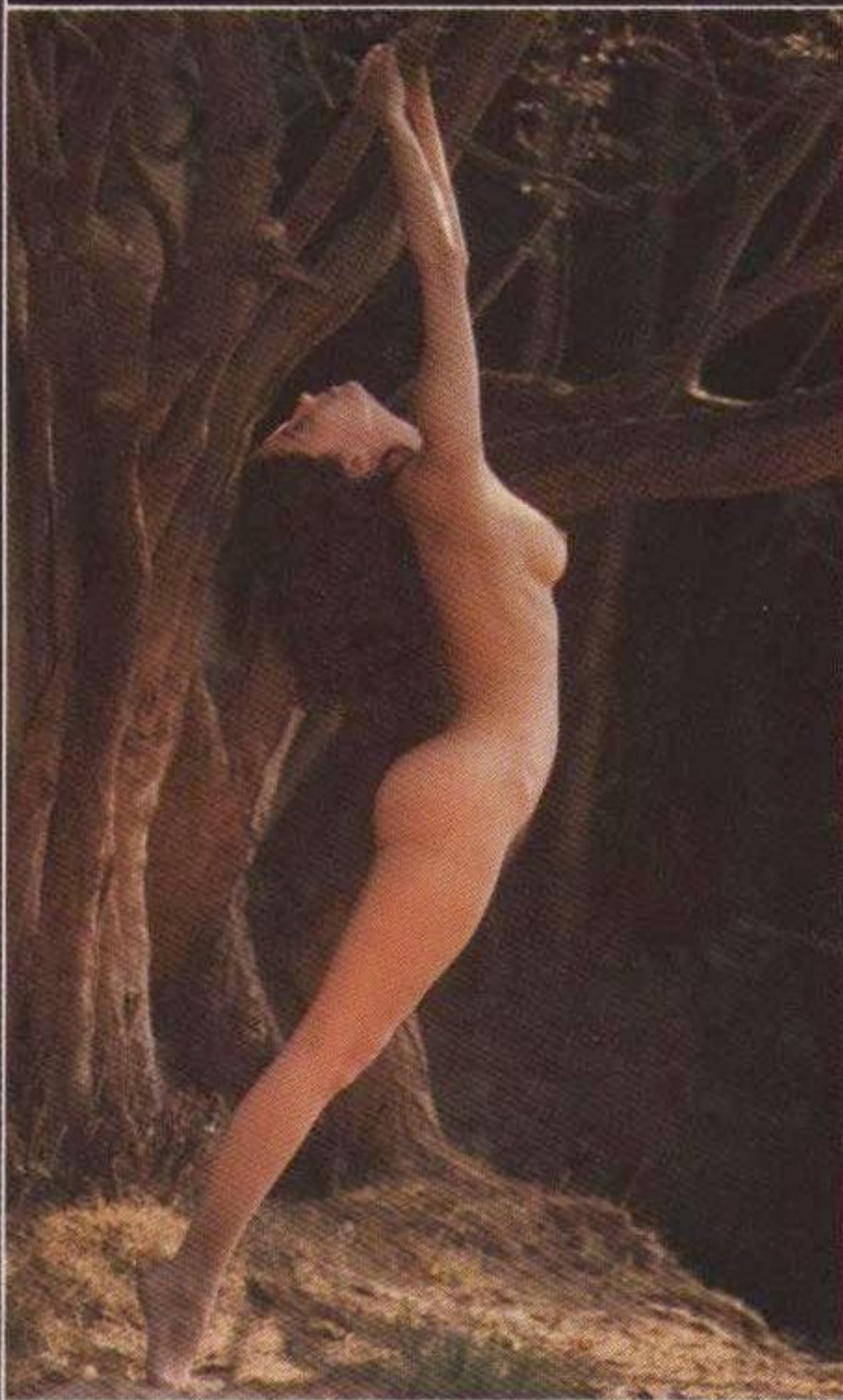


Barbara Parkins

Despite all the praise she has earned for subsequent film and TV roles, Barbara Parkins is probably still best known as Betty Anderson Cord on television's first prime-time soap opera, "Peyton Place." Though her image fairly reeks of steamy sophistication, in real life Barbara is a down-to-earth sort who has taken on a backup career in interior decoration. Not that she has given up acting, which has brought her recognition on the big screen ("Valley of the Dolls," "The Kremlin Letter," "Shout at the Devil") and the tube ("Testimony of Two Men," "The Captains and the Kings," "Young Joe, the Forgotten Kennedy," to name a few). In a memorable PLAYBOY interview by Bruce Williamson, Barbara free-associated on subjects from A (Africa . . . I fell in love with a black named Rojo. We had a little romance going) to Z (well, we're all in a zoo, aren't we?).

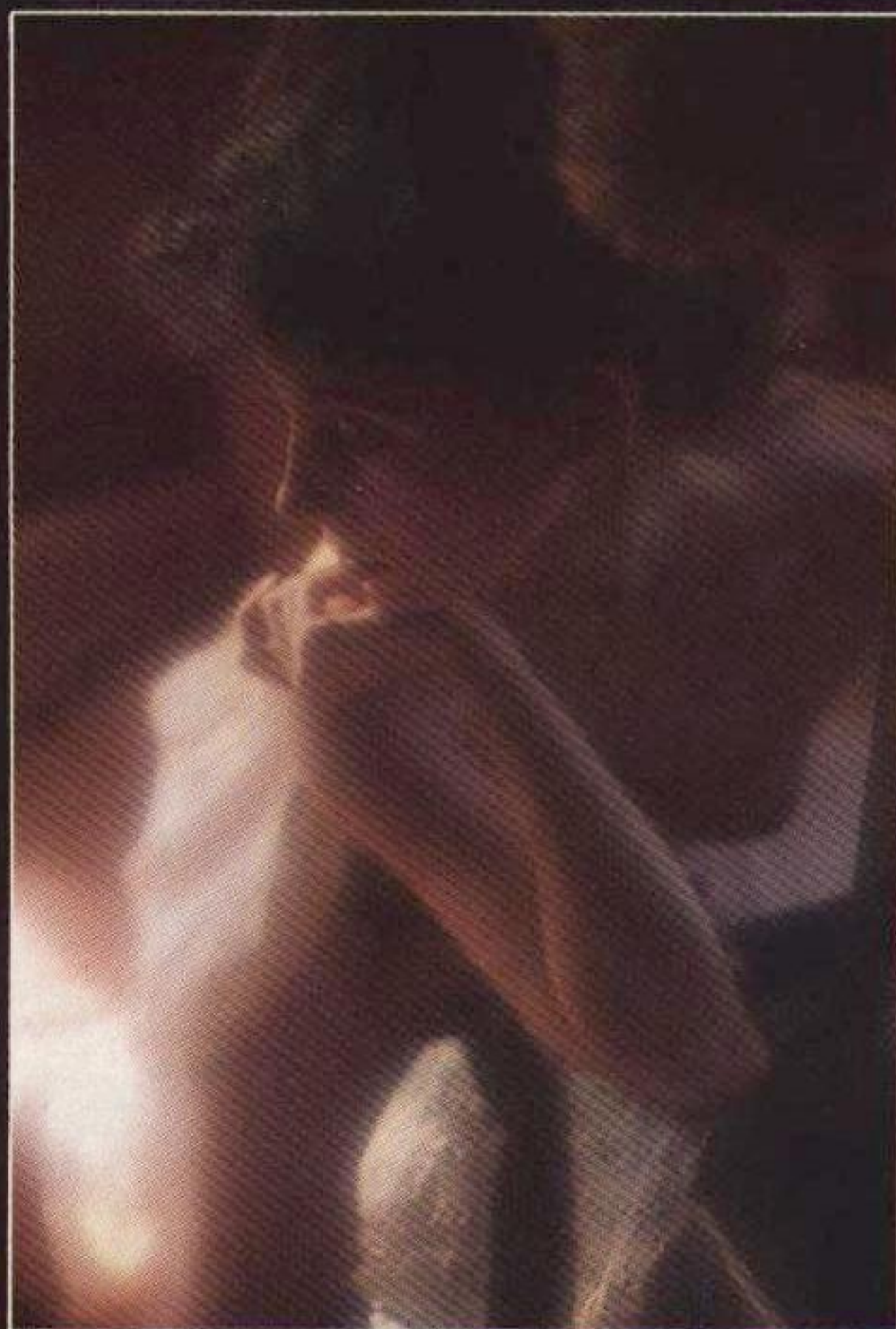










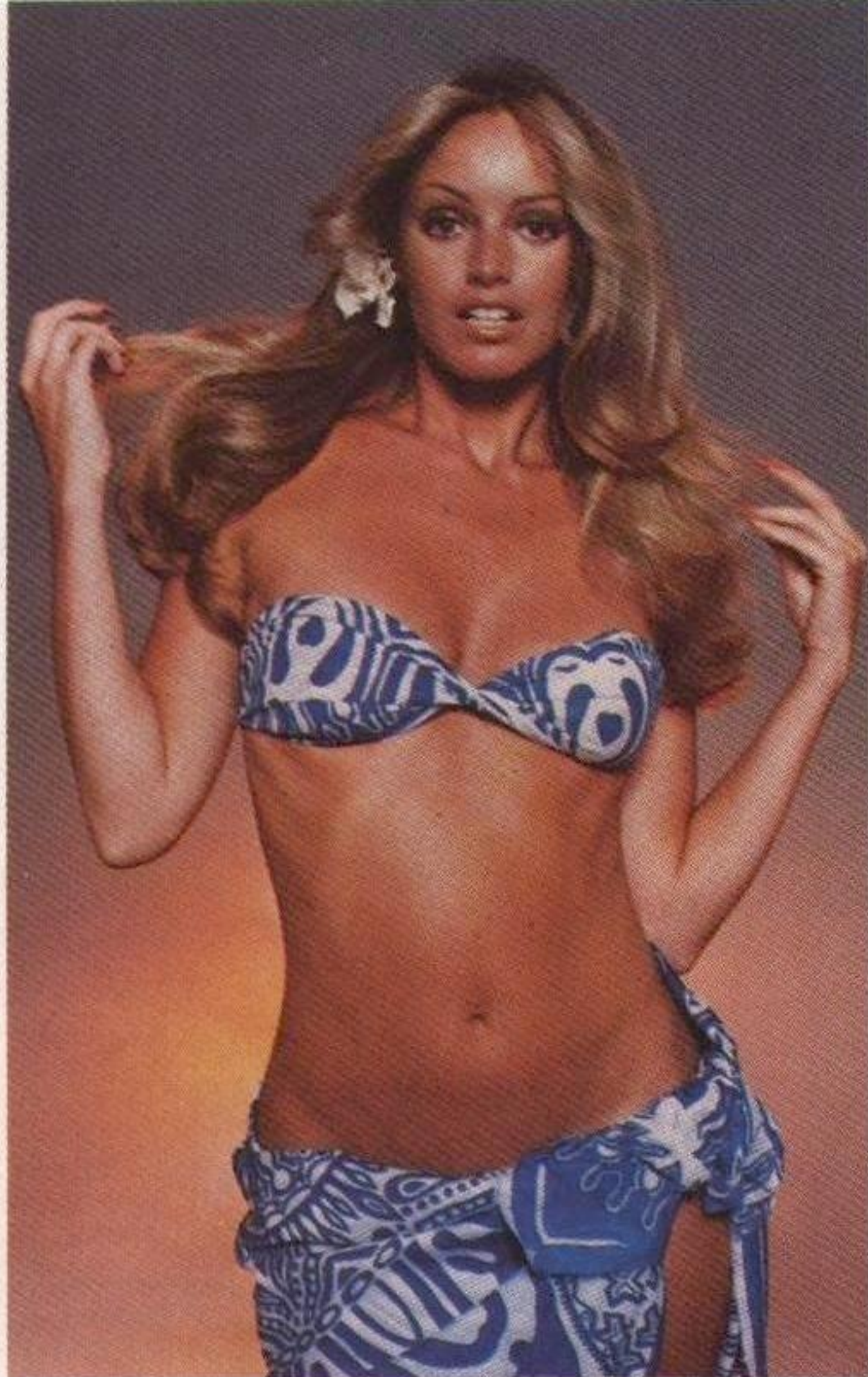


Susan Anton

One can only wonder: What would the fate of the ancient world have been if the camera had been invented in time to immortalize Helen of Troy? The answer to that question lies in the mists of time; we do know, however, that this is the face that launched many more than a thousand cigars. Like many before her, Susan Anton became a supermodel. Her abundance of golden hair, her tanned body, her haunting eyes were everywhere – especially on the Muriel Cigar commercials. Hers is one of those faces the camera loves. Not surprisingly, she won the attentions of real-life men, too – most notably Sylvester (“Rocky”) Stallone and Dudley (“10”) Moore. Professionally speaking, Susan is moving on toward movie roles; her first outing, a starring one, cast her as “Goldengirl,” a cinematic preview of the 1980 Moscow Olympics, in which her prowess was boosted with hormones. She sure keeps our hormone level elevated!







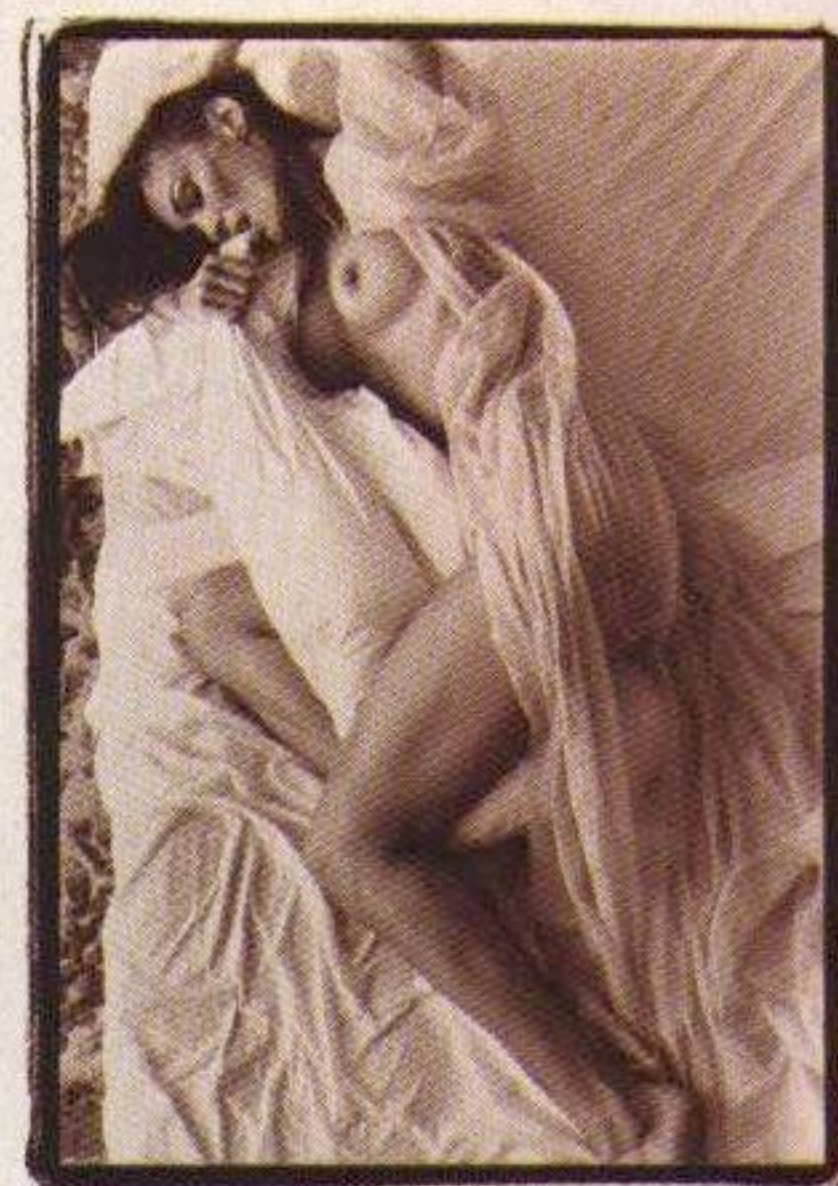


Barbara Leigh

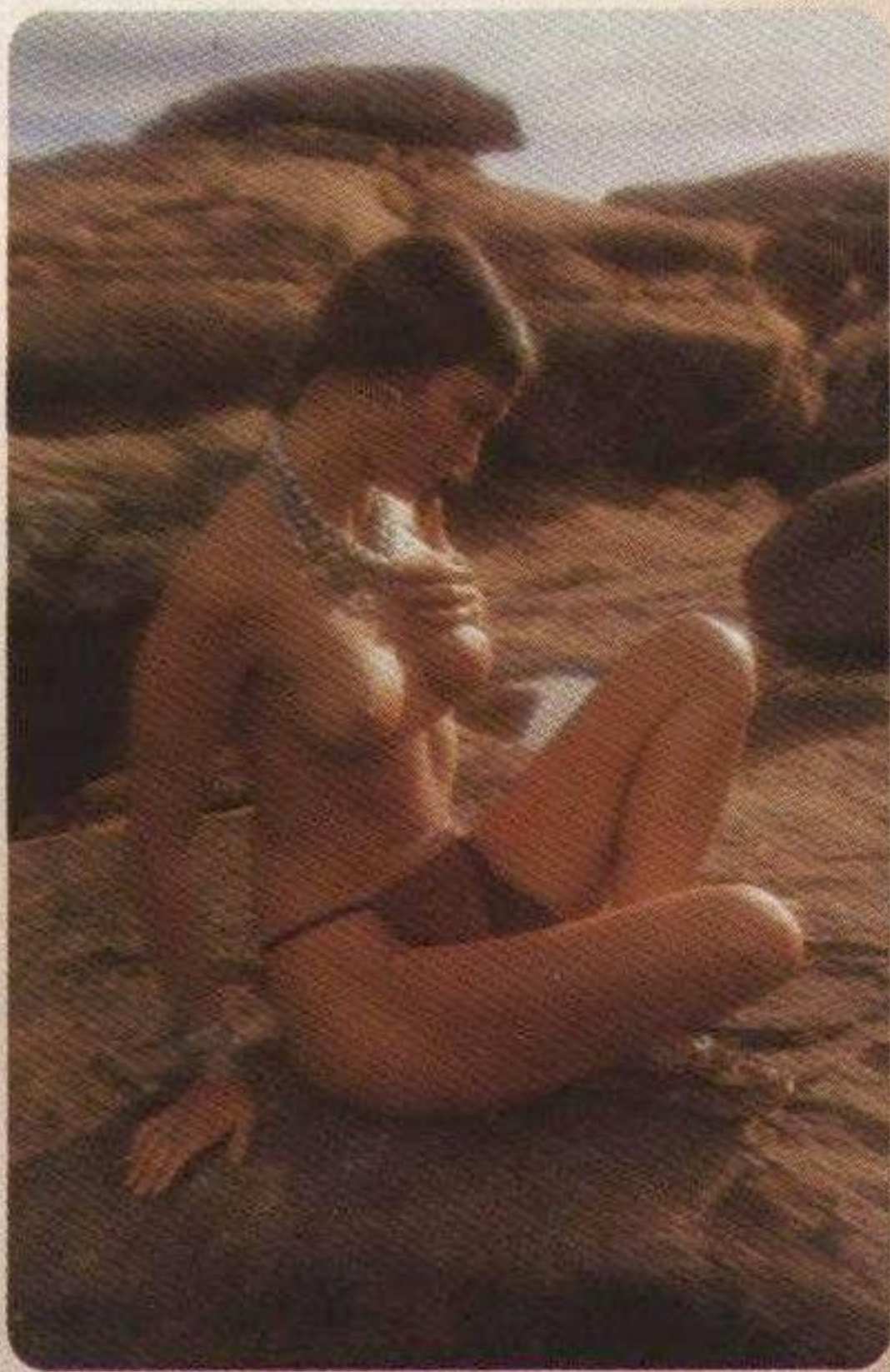
She won our hearts with a symbolic trip back into the land of her ancestors in "Indian," a May 1973 PLAYBOY pictorial. Barbara Leigh's grandmother was a full-blooded Cherokee, and to psych herself up for the trip through Monument Valley and Bryce Canyon with photographer Charles Bush, she packed a copy of "Bury My Heart at Wounded Knee" and some rare Navaho and Pawnee jewelry. After a four-year hiatus, Barbara returned to PLAYBOY's pages in January 1977 with "Natural Leigh" – an indoor fantasy this time. Grown wise in the ways of Hollywood after "Pretty Maids All in a Row," "Junior Bonner" and other films, plus several dozen TV commercials (who could forget Barbara in those British Sterling ads?), she decried the "phony kind of image-playing pseudo masculinity" she found in Tinseltown. We know many sincere guys who'd like to meet you, Barbara.













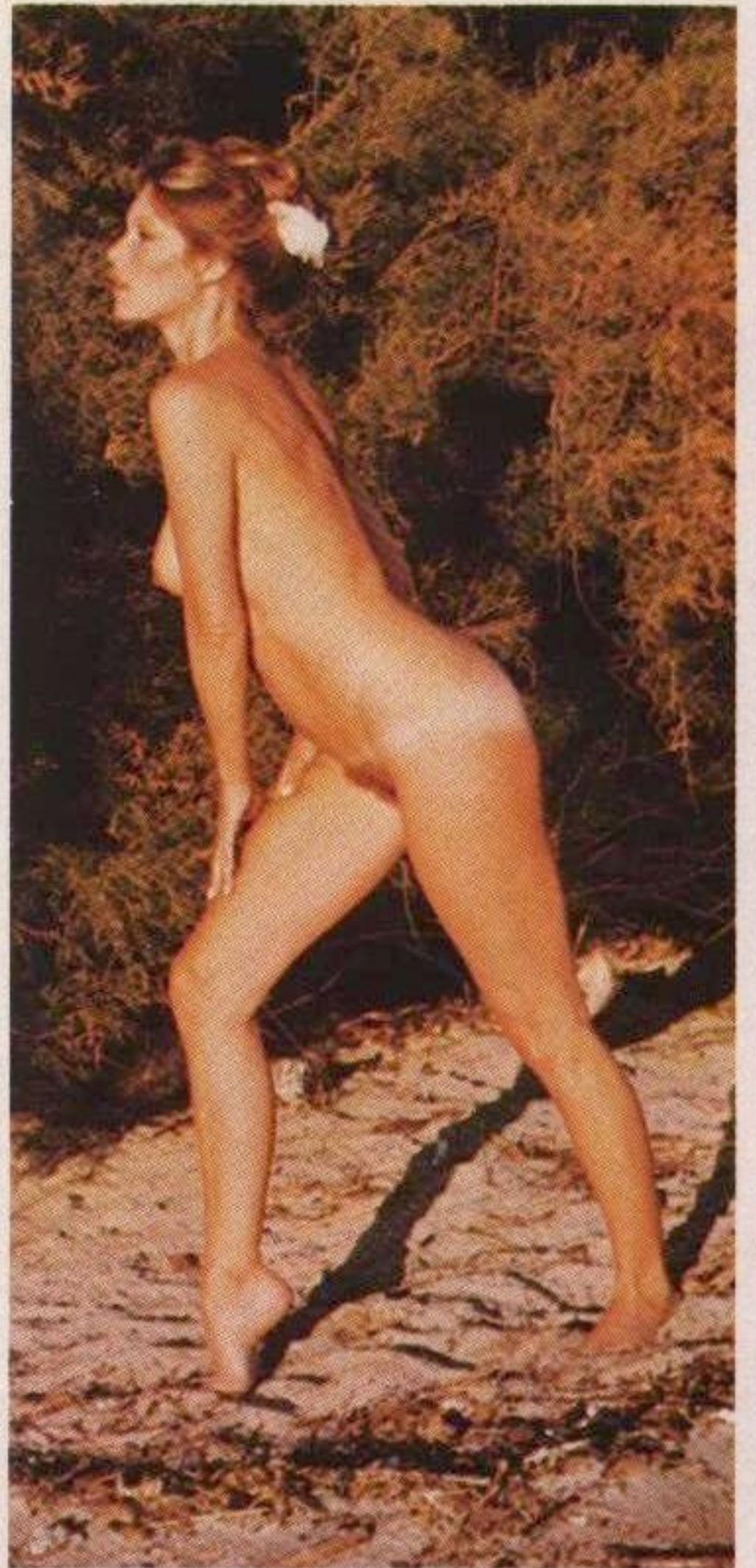
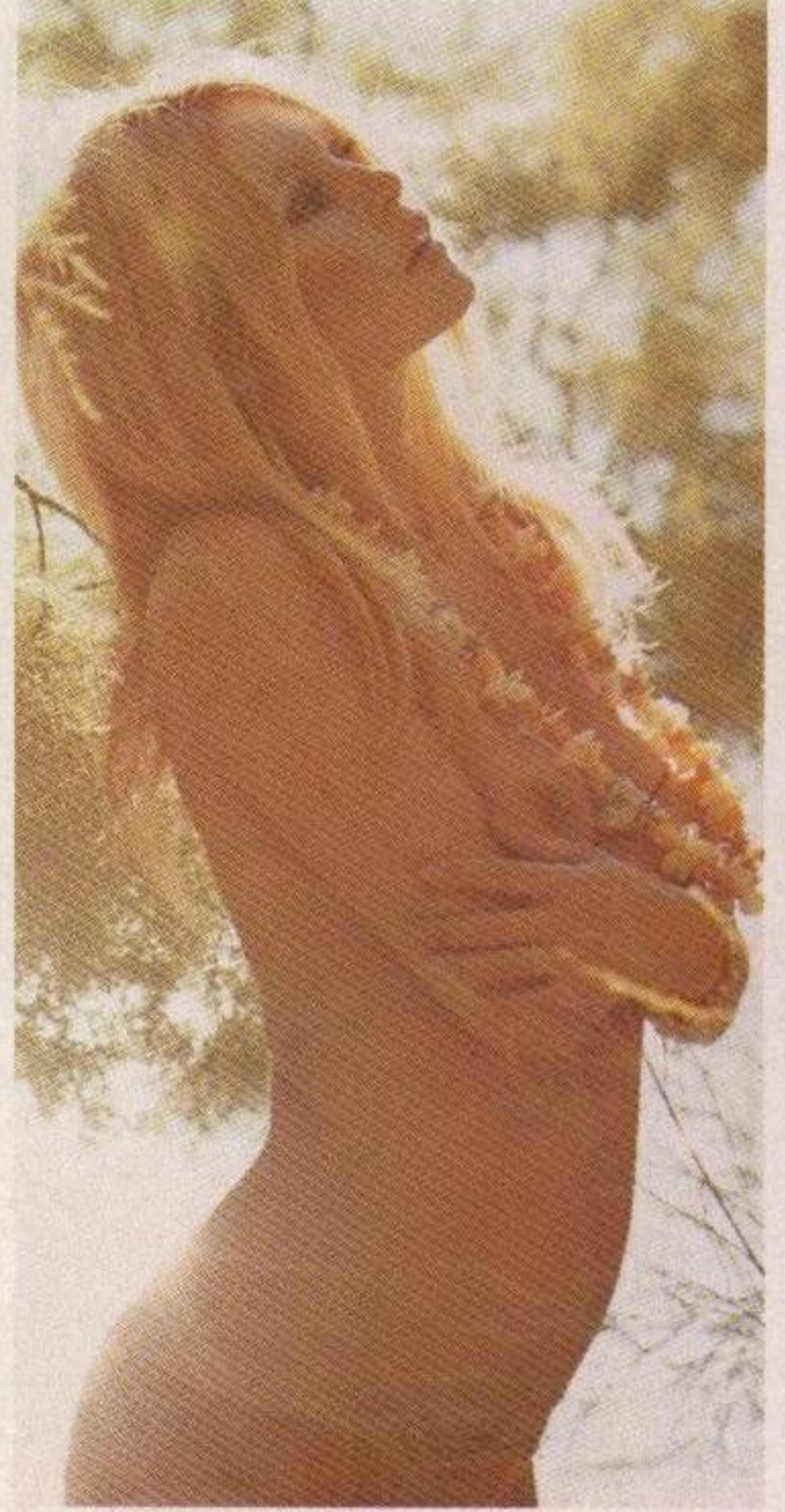
Brigitte Bardot

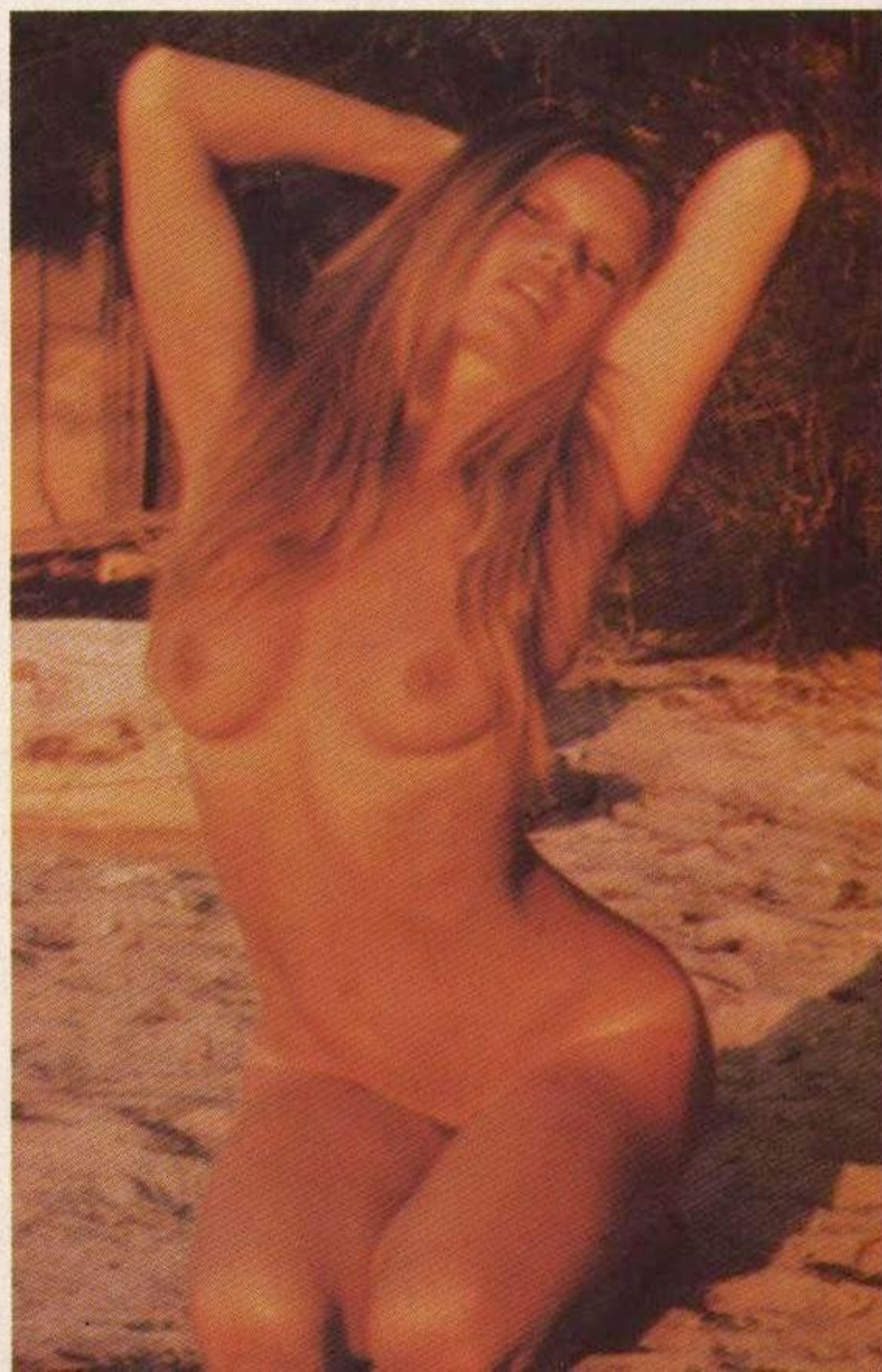
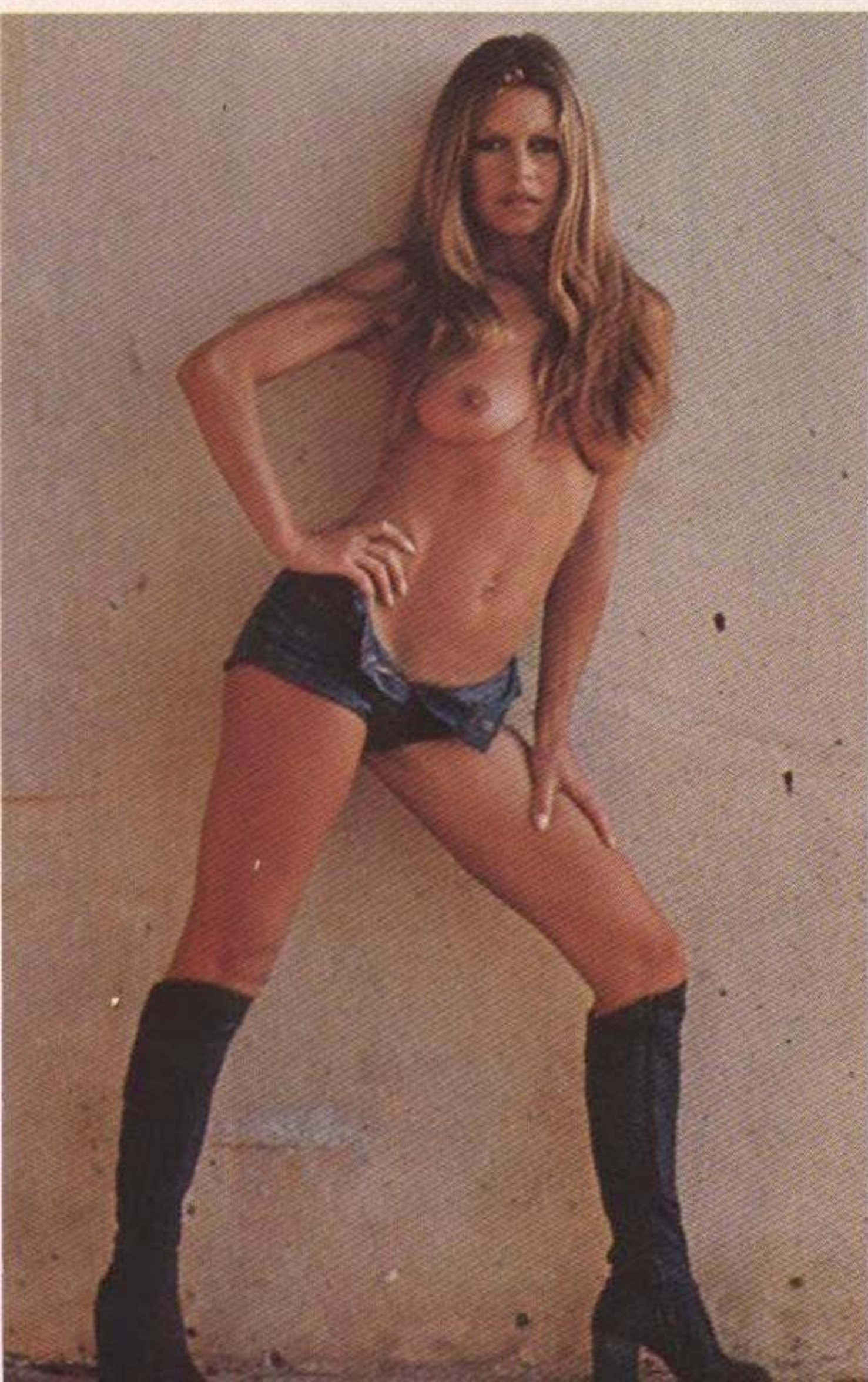
Only two women have so branded their initials into the human male consciousness that the letters alone symbolize a certain kind of irresistible sex appeal. First came MM – Marilyn Monroe, the all-American blonde. Then came BB: the sultry French sex kitten, Brigitte Bardot. Catapulted into the cinematic constellation by her erstwhile husband Roger Vadim, Bardot steamed up the screen in “And God Created Woman” and other classics of film erotica. For PLAYBOY, she posed for a 1969 feature, “Bébé Bares All,” and, on the occasion of her 40th birthday, for a January 1975 pictorial aptly titled “Bardot – Incroyable!” Although she hasn’t made a movie in several years, BB had not turned idle: She still loves to love, and expends her non-erotic energies on the care and protection of animals.

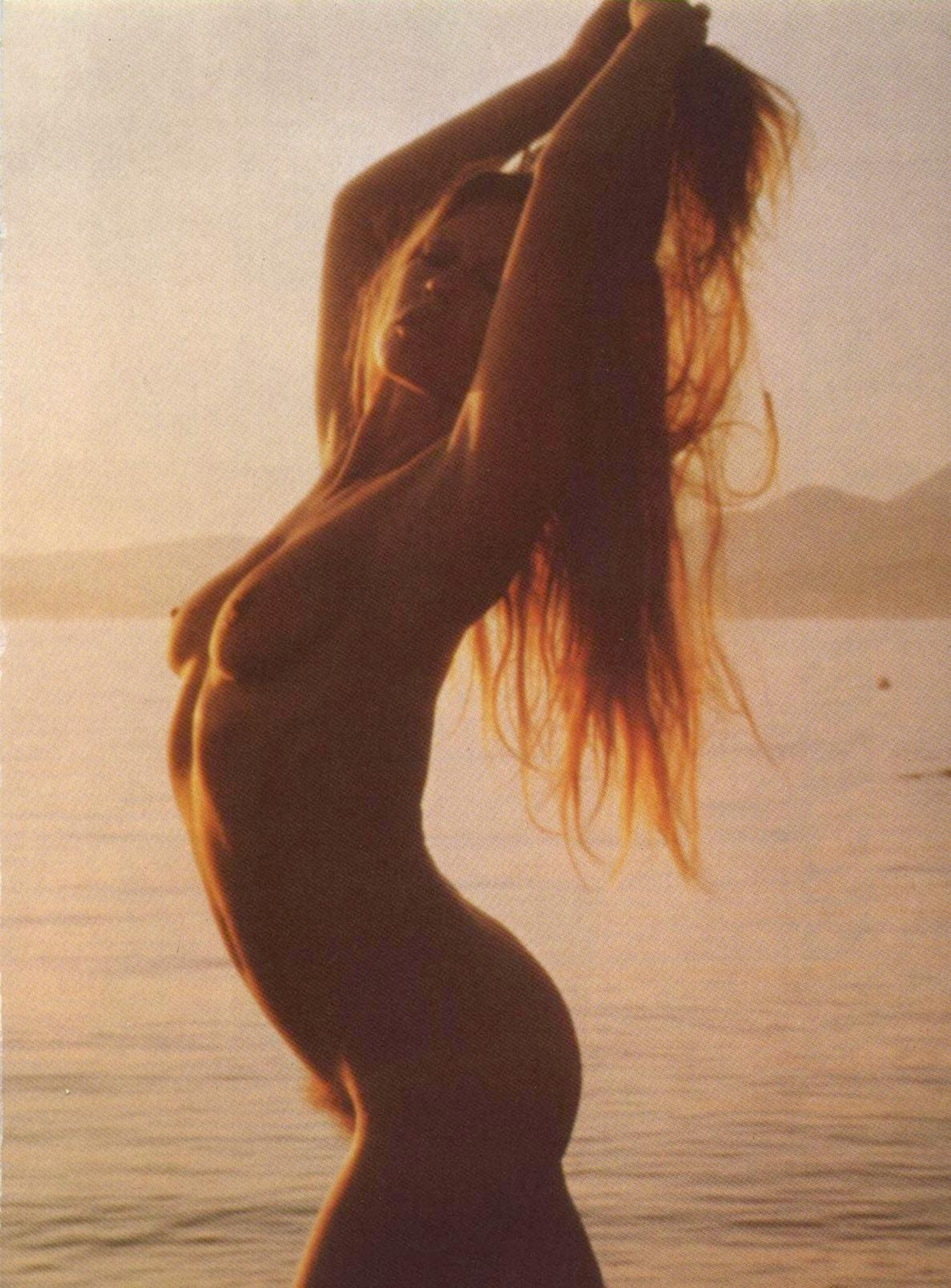






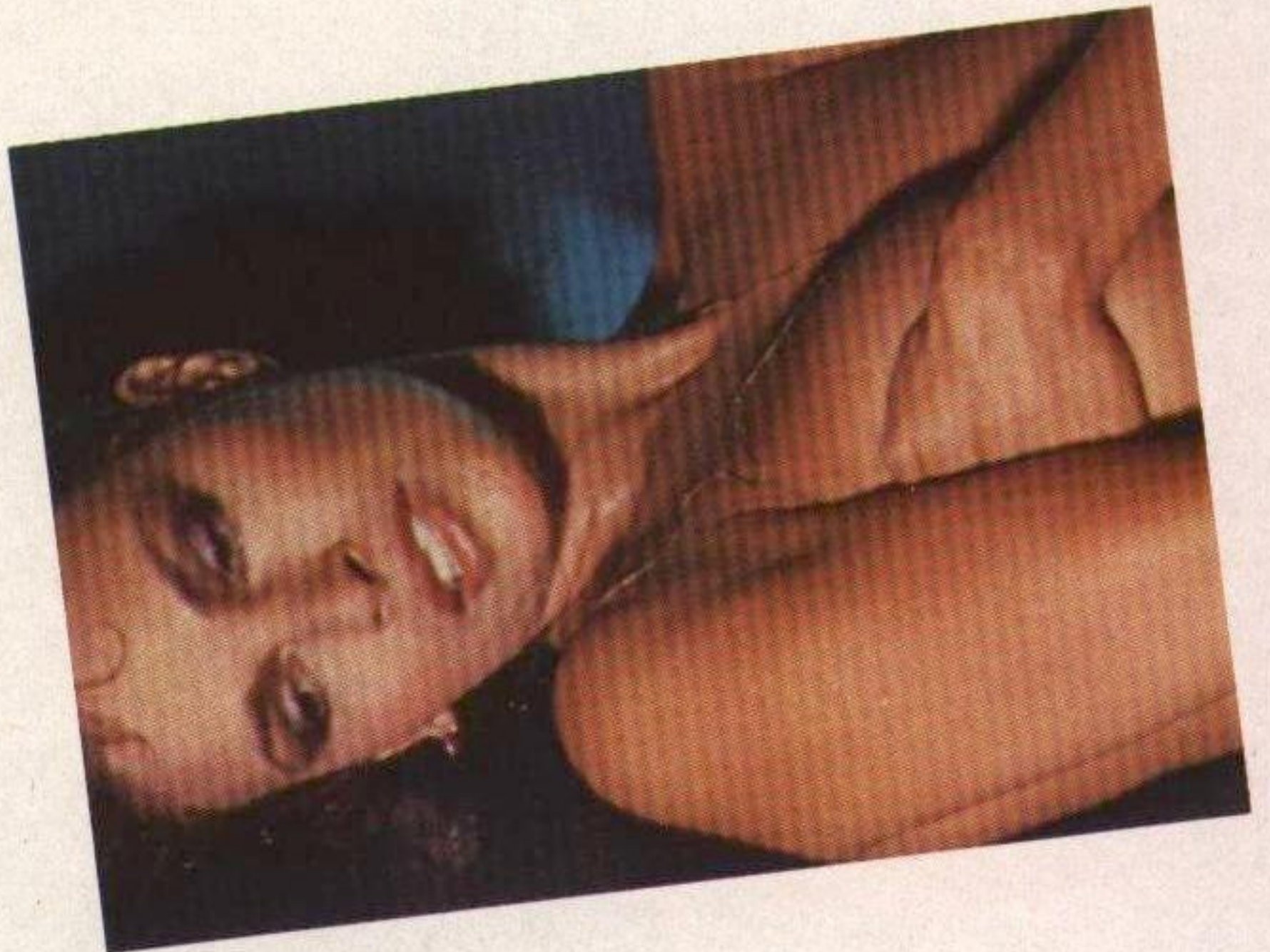




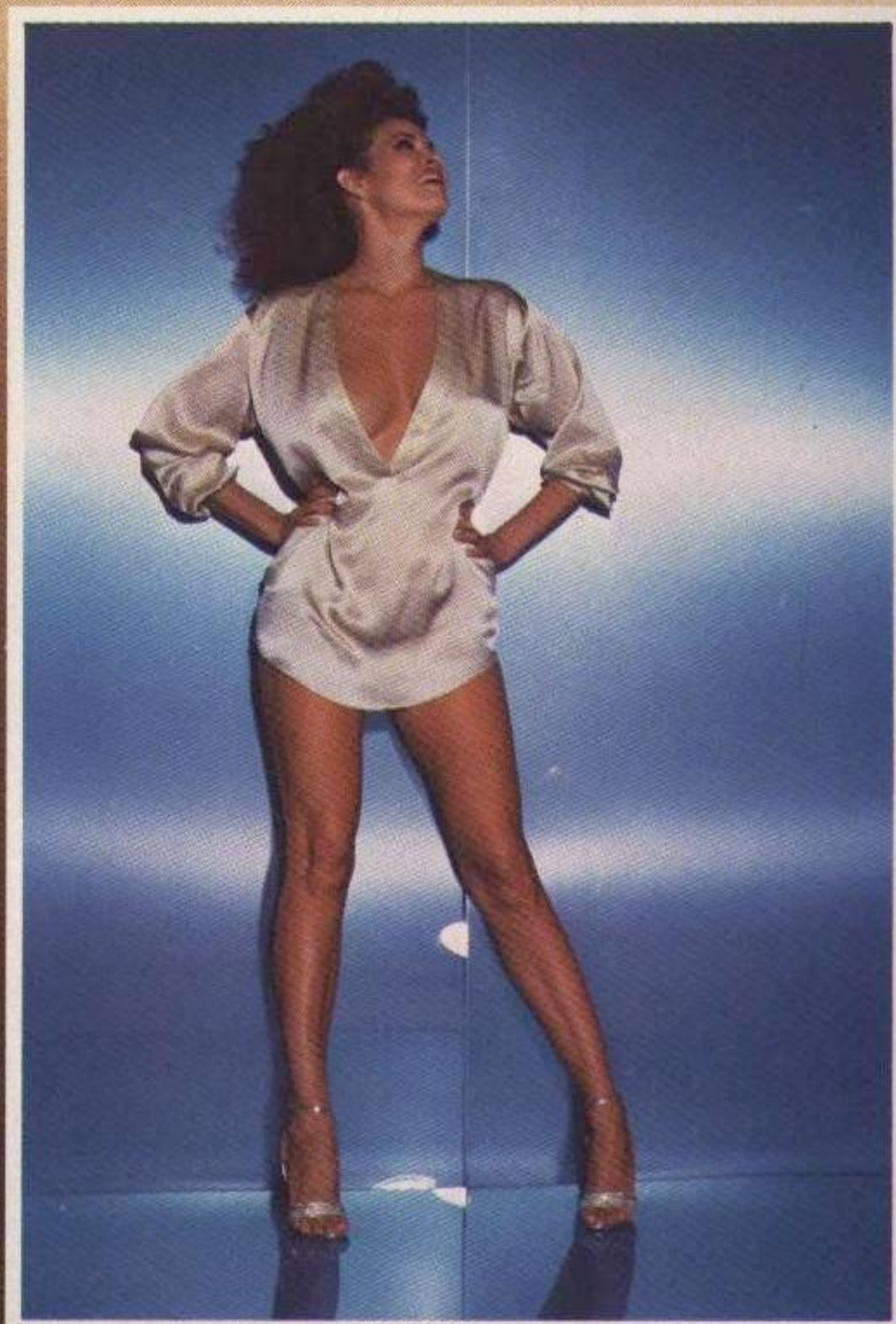
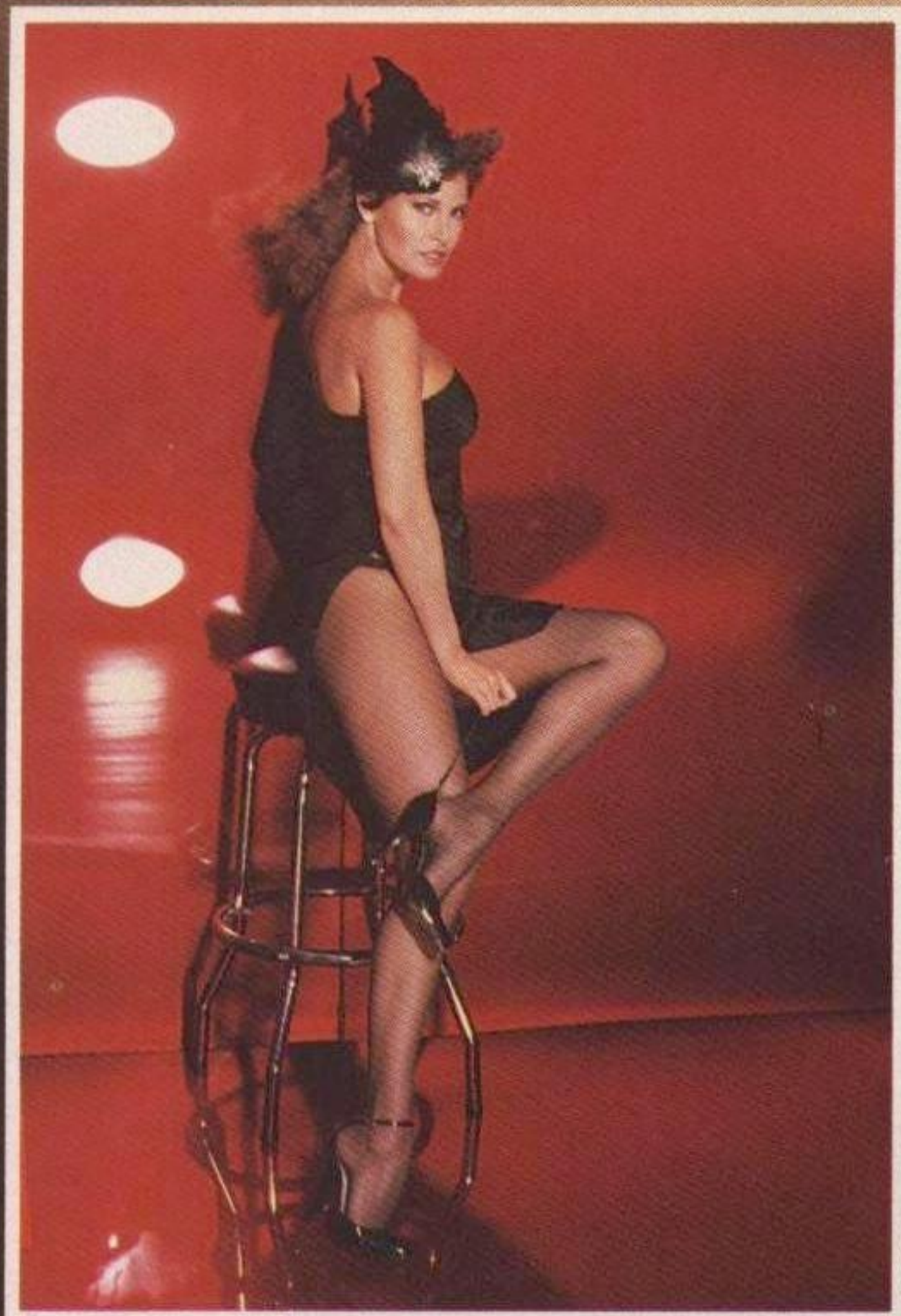


Raquel Welch

There are some women – a very few – who inspire idolatry. It's not just that the face and the figure are perfect; there is an indefinable something else, something Clara Bow's press agents tried to encompass in the word "It." Whatever it is, Raquel Welch has it in abundance. "America's premier sex symbol," *PLAYBOY* called her in a December 1979 cover story. Famed photographer Victor Skrebneski paid her tribute by executing a special birthday portrait; the birthday was her 40th, but Raquel looked as terrific as she had in 1967 when, in "One Million Years B.C.," she burst upon our collective consciousness (and nearly out of her doeskin bikini). No mere looker, Raquel has won acting honors, too, among them a 1974 Golden Globe award as best actress for her work in "The Three Musketeers."















Leading Ladies



PLAYBOY'S

BO DEREK

FARRAH FAWCETT

CORINNE CLÉRY

MARGOT KIDDER

ANN-MARGRET

URSULA ANDRESS

CHERYL LADD

LAURA ANTONELLI

SYLVIA KRISTEL

VALERIE PERRINE

MARILYN MONROE

BARBARA CARRERA

MARISA BERENSON

MISTY ROWE

JACLYN SMITH

BARBARA PARKINS

SUSAN ANTON

BARBARA LEIGH

BRIGITTE BARDOT

RAQUEL WELCH

